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Dehn
Water color painting.
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WATER COLOR PAINTING

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By
ADOLF DEHN



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Introduction

Water color is a delightful medium. Its freshness and delicacy, its luminosity and spontaneity, are fascinating qualities. The allure of water color, like that of a beautiful woman, is too much for many an artist; it tends to lead him astray. The water colorist is inclined to be dazzled by a glittering surface and, as a result, he has been looked down upon by many painters. Water color was the anemic and gaudy little sister of the heavier painting mediums. This was the fault of the practitioners. Their love of transparency made for thinness. They let big washes flow together intriguingly but meaninglessly. They held their boards at an angle to get easy theatrical effects. They dwelt on the shifting moods of Mother Nature, on the glare of sunlight, on fog and rain, on the lavender shadows cast upon snow: but, far too often, they had not enough creative energy left to transfer their emotion into a living design. They learned many tricks and said they were making water color behave. I should prefer to call it making water color misbehave.

Then there is the matter of speed. Don't fall into the erroneous belief that the fast water color is necessarily the good water color. The truth is that a painting may be executed in thirty minutes or thirty days. To say that no water color should take more than one hour to do would be something like cautioning the driver of an automobile not to drive under ninety miles an hour. This sort of speed demon often dashes off a half dozen papers in an afternoon, and, picking out the one in which the accidents are most to his taste, he calls it his "touch of genius" for the day.

In recent years, there has been a healthy revitalization in the medium of water color. For that matter, ever since the collapse of the Victorian concept of life, there has been an intense, often painful search in *all* the fields of art for new and better standards. During these past few years of chaos and confusion this has been particularly marked. Dissatisfied with artificial religious, political, moral and aesthetic notions and filled with the bravery of a man who has little he cares to cling to, the artist set out to look anew at his world. What he saw was a world vastly altered and, in recording this changed world, he knew he must employ fresh techniques to suit it. He must relate himself to his art, and his art must relate itself to life again.

In his eagerness and his need the artist struck out in every direction. In painting, he tore down the laws which told him that this may be permitted, that not. He dared to use every medium for his own purposes and in his own

way, rather than to be held down by it. Many of our younger artists have broken away from the purist's notions of manipulating the medium. They use opaque white, black ink, pastel or crayon along with their water color, achieving new and exciting results. Their interest goes beyond technique, it goes directly to nature and to the life about them.

Lively painters began to put color on paper as it had not been done before. Some of the results were bizarre and startling but, whatever they were, the medium had most assuredly come to life. The artist was no longer afraid of his medium, nor was he of a mind to use it only for a babbling brook or an ode to a fog. He could and would use it as seriously as any other medium. The nature of water color he found particularly adapted to the tempo of our times because of its sense of immediacy, its pliability and the way in which it can be worked under any circumstances.

There is also an economic reason for the use of water colors. The materials are cheap in comparison with oil paints, and there is a growing audience whose purses and walls allow for water colors more readily than for large oil paintings.

The scope of this book is limited to the more general methods and tricks of the craft, to the materials and their uses. The student must bring with him whatever knowledge he has of drawing, composition, anatomy, perspective, etc. However great his skill in these fields, he should not spend all his time water coloring. He should always keep on drawing, studying, and enjoying (in art that is the way to study) the great water colors of the past, from the Chinese and the early English down to our own contemporaries. These are always a great stimulation.

The student who reads this book should consider it more as a helping hand in acquiring a method of working. He must, if he will become an artist, have a passion sustained by patience, a daring not afraid of failure, a quality of seeing and feeling life and nature intensely. He should also have that even rarer quality sometimes called talent—the ability for putting down on paper the intensity he feels.

When he becomes depressed by his fumbling efforts, as undoubtedly he will, he must remember that the first one thousand water colors are the hardest.



Materials

The student should buy the best materials if he possibly can afford it. He has enough problems without having to fight against bad materials.

WATER COLOR PAPERS.

A few of the trade names of good papers are: *Whatman*, *Arches*, *Fabriano*, *Arnold*, *Crisbrook*, *R. W. S.*, *Hayle Mill*.

The weights of papers run from 60 or 70 pounds to 400 pounds per ream (500 sheets). Personally, I do not like the light weight papers. I have found *Whatman's* 140 pound paper, cold press (medium texture), fine for all purposes. It does not buckle and will stand much manipulation. Both sides of this paper are equally good, so that I can use the back of a failure if I want to. Buying paper in lots of one hundred sheets, or by the ream, saves money. Also, with lots of paper on hand, one does not have the fear of spoiling a sheet and consequently one works much better. The size I prefer is Imperial ($22\frac{1}{2}" \times 30\frac{1}{2}"$). This can be cut in two or in four parts. All these sizes make good proportions.

The trade names for the sizes of water color paper are: Royal ($19" \times 24"$), Super-Royal ($19" \times 27"$), Imperial ($22\frac{1}{2}" \times 30\frac{1}{2}"$), Elephant ($23" \times 28"$), Double Elephant ($26\frac{3}{4}" \times 40"$), and Antiquarian ($31" \times 53"$).

The medium rough and rough handmade papers are cold press papers. The smooth paper is a hot press. The smooth paper lends itself better for fine detail. For regular water color painting, however, the rougher papers are more popular. For all indoor painting, I recommend using sheets rather than pads. Even for outdoor painting, if at all possible, stretch your paper on a board. For quick notes, of course, a pad will serve, but, generally speaking, the buckling and wrinkling of paper in a pad make for depressing difficulties.

STRETCHING PAPER.

I have one way of stretching my paper which seems to me to be the simplest, quickest and safest.

First, if I plan my composition with a pencil, I do this on the dry paper. Then I soak the paper in the bathtub from ten to fifteen minutes, with enough water so that the paper lies flat, both sides wet. Next, I run water over my drawing board on the side on which the paper will be stretched, after which I tip the board and let the excess water drain off for thirty seconds. The wet board keeps the paper damp longer and helps avoid air pockets.

The board is then laid flat. I pick up one side of the paper by its two corners and let it drain for half a minute. Then I hold it above the board at right angles. I let the bottom edge touch the board and then let the paper curve down easily.

If this is done correctly there should be no air bubbles. If there are big ones, I lift it up and try again. Sometimes there are small ones but they disappear quickly with the shrinking of the paper.

If the paper is soaked for a much longer time the surface of the paper is destroyed and the colors will be fuzzy. There is also the danger that too wet a sheet, when it becomes dry and shrinks back to its normal size, will tear the tape or even the paper.

The next step is to lay absorbent *Kleenex* tissues over the whole paper and pat them gently with the flat of the hand in order to pick up the excess water. Now I tear off four strips of glue tape (the kind used for wrapping packages) two inches longer than the sides of the paper. Holding the piece of tape at both ends, I run it quickly through water in a wide, deep dish, and, after snapping off the extra water, tape it over half an inch of the edge of the paper and to the board. If this is done properly, there is always a fine tight surface with no buckles.

When the picture is finished I let the paper dry thoroughly. Then, with a razor blade, I cut through the tape into the board near the outer edge of the paper. If the paper is cut off before it is dry, big curving wrinkles will appear, which make difficulties later for a neat matting job.

One warning! Handle your paper with great care when it is wet. Your fingernail or knuckle can bruise the wet surface and your wet color will then flow into this dent and make for a minor disaster which smearing will not help.

Heavy paper (of 300 and 400 pound weight) can be tacked onto a board with a few thumb tacks and does not have to be stretched.

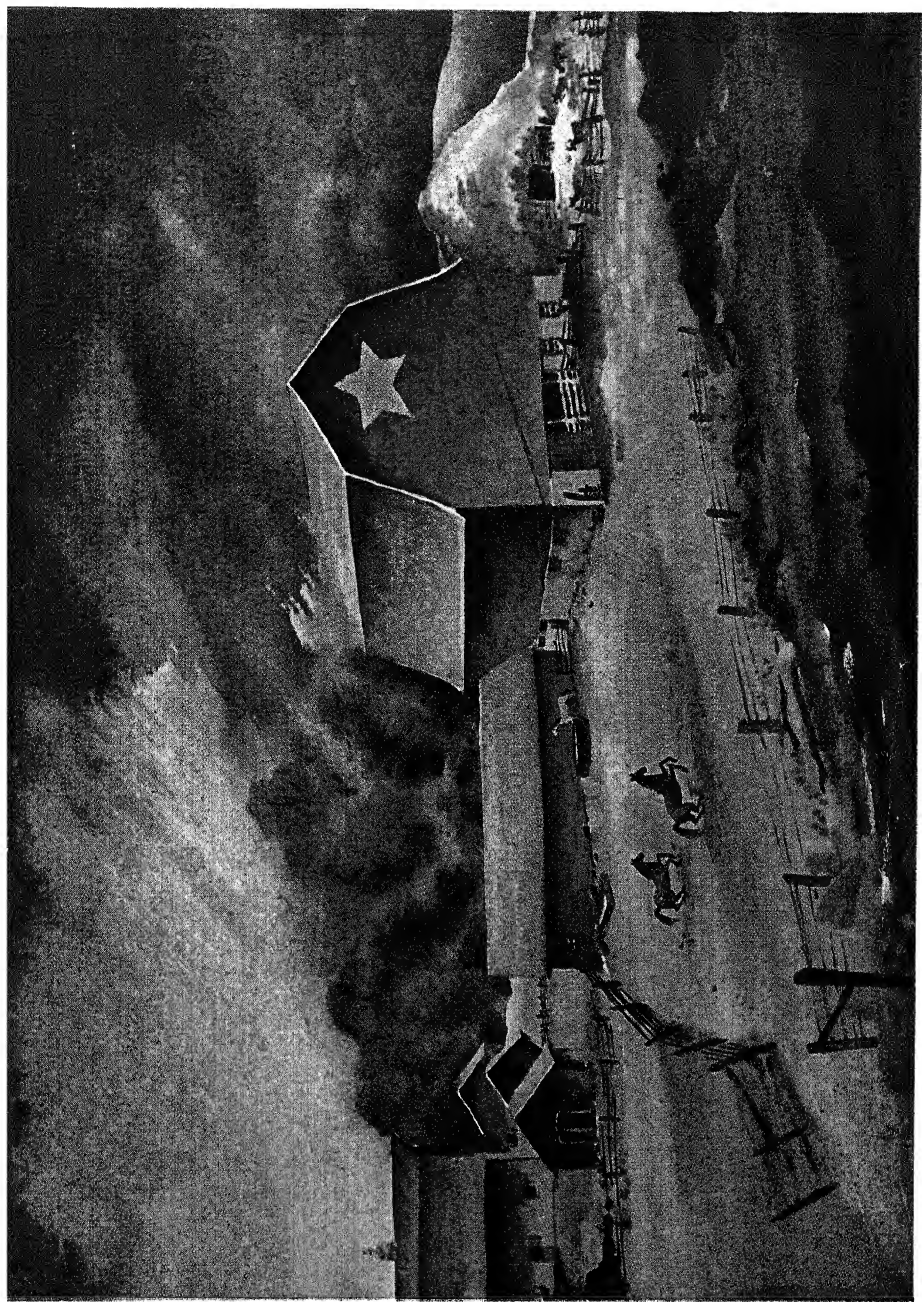
STRETCHING PAPER OVER CANVAS STRETCHER OR DRAWING BOARD.

Crease the four edges of the paper ($\frac{3}{4}$ inch from the edge). Cut four $\frac{3}{4}$ inch squares out of the four corners, then wet the paper. With thumb tacks two inches apart, tack down the edges from the middle of each side and work to the corners.

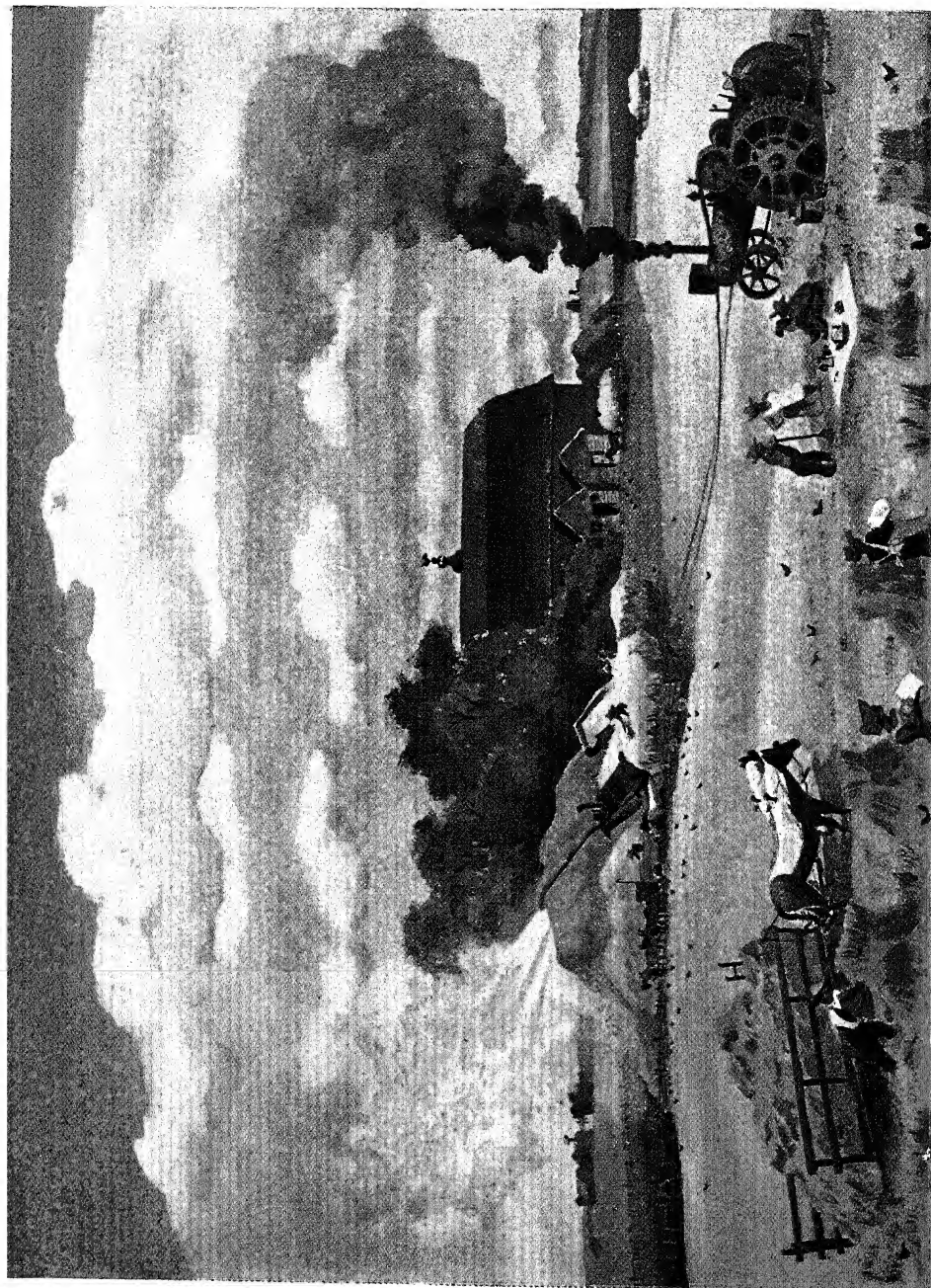
Opposite:

Storm on the Farm

DEHN



Threshing



DEHN

BRUSHES.

Good brushes are costly. However, they last so much longer than cheap ones that, in the end, I think they are more economical. Also, if you do use the best, you have the full benefit of working with the highest quality sable hairs. There is a craftsman's joy in handling a good brush. It will do what you want it to do. Great water colors have been made, I am told, with the worst possible brushes, but there is no need to handicap yourself willfully. However, you may be striving for a particular stippled effect which an old or cheap brush may give you more easily. One very important thing you must do is to clean your brushes every day after finishing work. Place them upright in a jar. Red sable brushes are the best but are sometimes hard to get. Before buying a brush, try it with water. It should be resilient and not limp when wet. It should also come to a fine point.

Many water colorists have a religious fervor about using one brush for the whole picture. I use any number, generally from four to a dozen, both round and flat ones. A large $\frac{3}{4}$ inch flat brush is best for quick large washes and for clean straight edges. A $\frac{1}{4}$ inch brush is good for smaller washes, like the side of a building, also for windows and doors. I use small round brushes a great deal for small areas and details. The large round brush is best for a dashing calligraphic type of painting.

I never use bristle brushes except to wash out a small area of color which I want to lighten. These stiffer bristles do clean the color off more thoroughly and quickly.

HANDLING THE BRUSH.

Skillful handling of the brush is probably more important in water color painting than in any other medium. Dashing, spontaneous brush strokes create a calligraphy which make for one of the most exciting aspects of water color painting. Great dexterity with the brush can only be acquired by years of painting.

Here are a few suggestions which may be helpful to the beginner:

Never touch the paper with your hand while the paper is still wet. For all washes—in fact, for most of your painting, hold the brush high up on the handle, not tightly, and let the wrist, hand and fingers work as a unit. Only for details or accents, when the picture is nearing completion, rest your little finger on the paper and grasp the handle closer to the brush. Play with the brush on old scraps of paper. Vary your strokes. Work with much water and color, also with very little water, then watch what happens when the brush

gets dry. Scrub the dry brush over rough dry paper and see the textures that are attained. My advice is to experiment continually with all the possible combinations of wet brush and wet paper, dry brush and wet paper, wet brush and dry paper, dry brush and dry paper, and so on, until you get to know all the possible effects and textures obtainable in this medium.

COLORS.

The following trade names of good water colors are generally available: *Winsor & Newton*, *Grumbacher (Schmincke)*, *Rembrandt*, *Devoe*, and *Weber*.

I have found *Winsor & Newton* and the *Schmincke* colors good, but have had too little experience to compare them to other colors which are doubtless just as good. I recommend the use of tube colors for all purposes, except for small quick outdoor sketches where the cakes or pans can be used. The moist tube colors allow for much greater speed and for quicker covering of large areas. The color can also be picked up in its pure state for intense accents. The pan colors are good for delicate work.

The manufacturers mentioned above have color charts which list the permanence of the colors. There are four categories generally listed in this manner:

A.—*Absolutely permanent.*

B.—*Durable colors.*

C.—*Moderately durable.*

D.—*Fugitive colors.*

One can find plenty of colors under the permanent and durable colors. I recommend you to avoid the fugitive colors entirely.

The student often worries about what colors to use. The following palette, which I commonly use in landscape painting, may be of interest: yellow ochre (A), Naples yellow (B), cadmium yellow (A), Hooker's green No. 2 (B), oxide of chromium green (A), vermilion (A), alizarin crimson (B), cobalt blue (A), French ultramarine (A), burnt sienna (A), warm sepia (B), Payne's grey (B), black, either ivory or lamp (A), opaque white (Aero white in a jar).

This palette varies as new colors appeal to me. Of course, I do not necessarily use all the colors listed in this palette in each picture. I may use only five or six of them.

A water color box is not really necessary if one paints only indoors; however, every water colorist is bound to have one. I recommend one of the larger standard boxes in metal so that it can hold tube colors as well as the pan colors. Here is a little tip—if a cap will not unscrew from a tube, hold the head of the tube above a lighted match for a few seconds. After that it should unscrew easily. Always put caps back on the tube immediately after using to keep the color fresh and moist.

SUPPLEMENTARY EQUIPMENT.

Sponge: A small soft sponge of the finest quality is a necessary part of the water colorist's equipment. It is especially useful for washing out areas of color.

Absorbent Tissue: (*Kleenex*, etc.) I find this invaluable. It serves many of the purposes of the sponge and is particularly valuable in making skies.

Erasers: Get some art gum to erase pencil lines; also get regular pencil erasers and ink erasers for lightening areas which are too dark.

Razor Blades: Get the kind with only one sharp edge, like, for instance, a *Gem* razor blade. You will find it valuable for textures as I have explained in my technical notes.

Palette: Two large white plates are my favorites. Put the colors around the outer edge. When the bottom of the plate gets too dirty from mixed colors, wipe it clean with a damp tissue. I put my yellows, browns and reds on one plate; the greens, blues, Payne's grey and black on the other.

Pencils: For sketching your first composition almost any pencil (or charcoal) is all right. By trying different leads you will find the hard or soft ones you like to use.

Gum Tape: This comes in rolls, 1½ or 2 inches in width and is used for mounting water colors.

Two Large Jars: These are for holding water. I recommend jars with large openings for convenience.

Other Materials: Other equipment you will need include: drawing board, sandpaper, thumb tacks, crayons and a few rags for cleaning brushes and palette (unless you use tissues).



Exercises for the Beginner

Many students are going to think that this series of exercises will be dull. I have sympathy with this point of view. I, as a beginner, would have thought so too. Consequently, I urge the student to curb his eagerness to paint a masterpiece and learn to walk before he can run. He should learn to handle his tools, how to paint a wash, how to create textures, how to mix color; he should know how wet colors merge into each other; also he should learn how to glaze different colors over one another. Before he knows it, the student will find that it is an exciting affair to observe the endless variety and beauty that comes out of putting a little color and water onto a piece of white paper.

For those rebels who will not do this, I say, go ahead, have your orgy with color right off the bat. You may not need these exercises. In case, however, that you come to a depressing impasse and find water color too much for you, you may then be ready to come back to the exercises.

Along with the suggested exercises, try anything and everything that comes to your mind. In principle, you should learn not by being told, but by doing!

FIRST EXERCISES: WASHES IN BLACK.

A picture done in black washes is just as much a water color as one with all the colors of the rainbow.

I. With a large flat brush full of water, just touch the black paint, then see how light a tint you can make on dry paper. By adding more black gradually, see how many tints you can create all the way to a pure black. Keep these tints separate. You should be able to make at least nine tints.

II. With brush full of black, give a brush stroke across the top of your paper. Then quickly touching your brush into water, put another stroke into the lower side of the black stroke. Continue adding a little more water to your brush, and work succeeding strokes down the paper until at the bottom you have the lightest possible tint. You should do this several times to see how neatly it can be done.

III. Reverse the foregoing process; starting with a light tint, add more black gradually until you have the same sort of graduated wash. If you have enough water in the washes and you tip the board at an angle, the washes will merge beautifully and evenly. You should enjoy trying this. Some fancy water colorists, however, whom I like to call the "Ebb and Flow Boys," enjoy doing it too much.



WASHES IN BLACK: A page of experimental washes, demonstrating the first exercises on pages 14, 19 and 20. Different intensities of black are shown from the color taken straight out of the tube to the lightest possible tint through dilution with water, also images painted with different combinations of dry and wet washes on dry and wet sections of paper, cross hatching, the use of different types of brushes and brush strokes, etc. Refer to opposite page.

Exercises

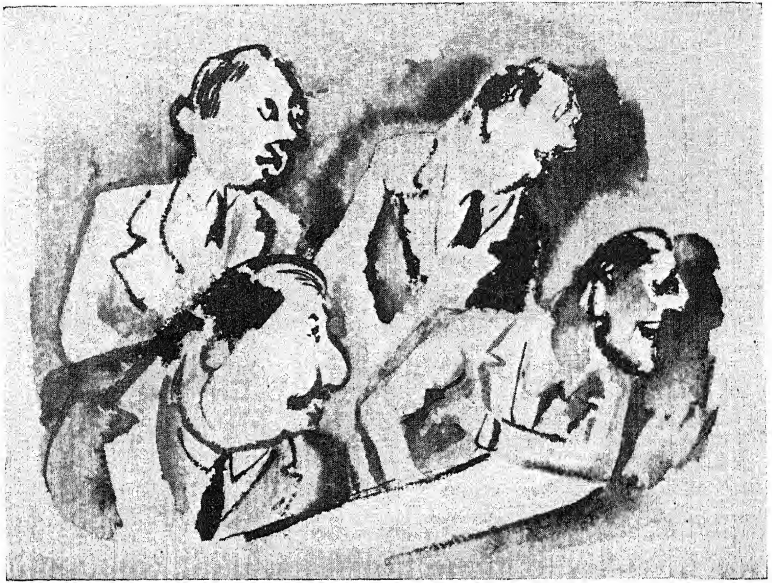
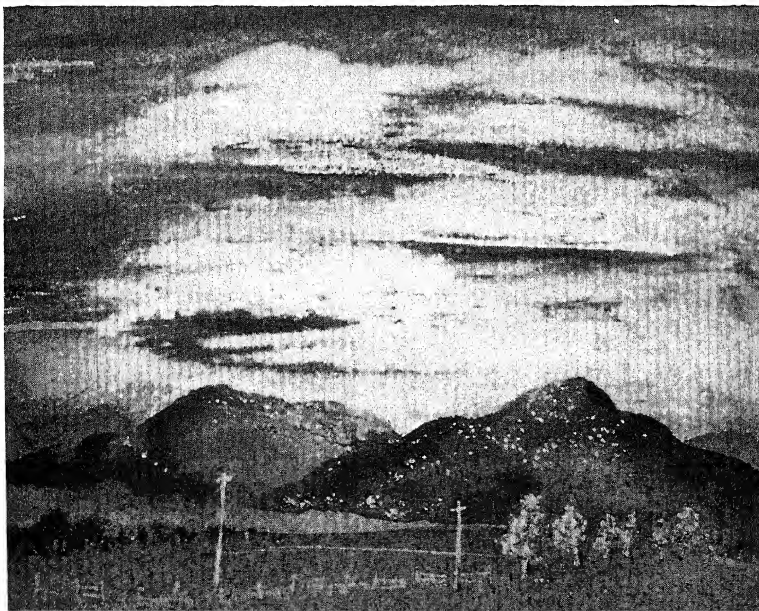


Illustration showing a wet wash on dry water color paper and (below)
sky rubbed with an ink eraser and foreground whites picked out with razor blade



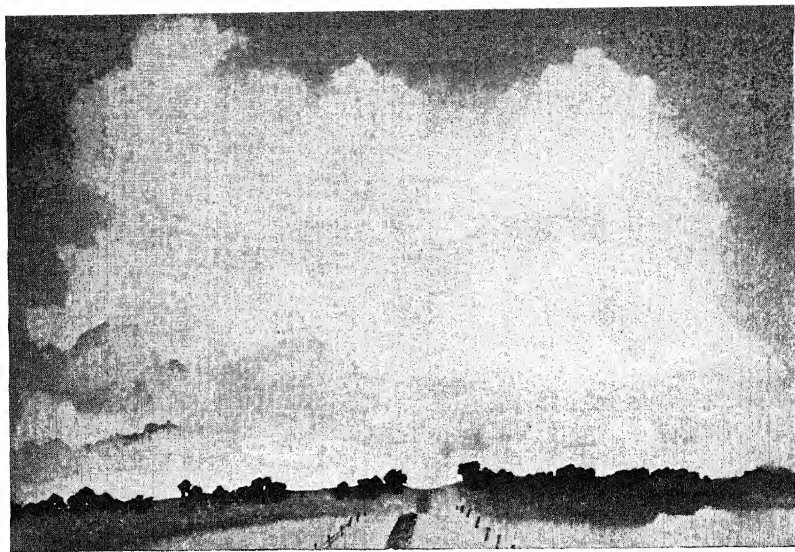
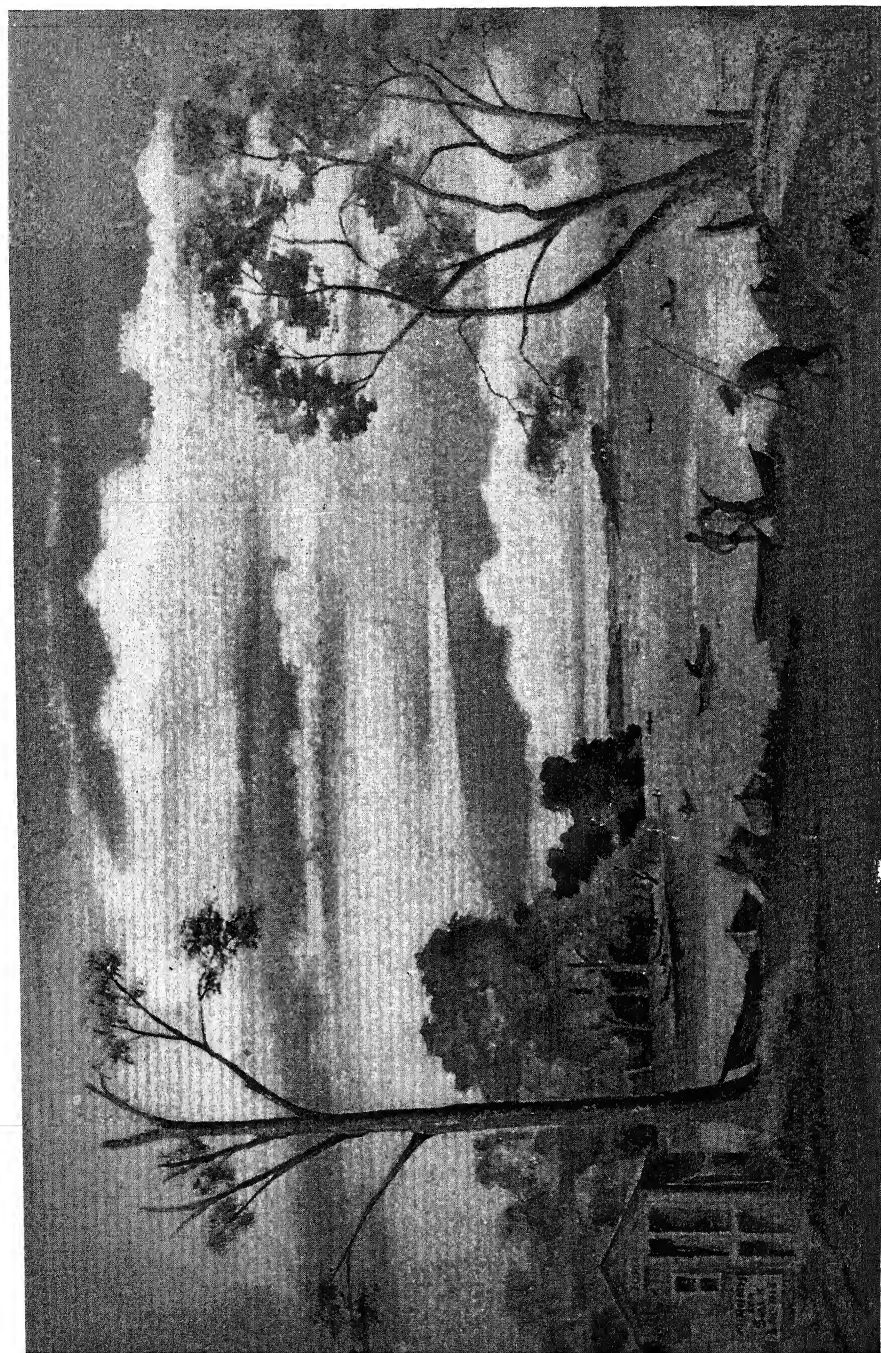


Illustration showing a wet wash with tissues used to pick out the cloud forms in the sky.



Illustration showing a dry wash on wet paper, with a moistened brush for shadings.



DEHN

Tetonka Lake, Minnesota

IV. Soak a paper for ten minutes, lay it on a board and, without picking up the excess water, try making little washes and lines on it. There is no control at all. So once and for all, learn that too wet is too wet and never do it again.

V. Soak another paper for ten minutes, but pick up all excess water with tissues and then make washes as you did in Exercises I, II and III. Compare these papers when dry to the dry paper exercises. You will discover you can work more leisurely on the wet paper. You should have an idea now of a big wash on both dry and wet papers.

VI. Make a good sized wash quickly, and then with a small round brush full of black and no water draw lines into the still wet wash. Notice the fuzzy edges. As the big wash dries, draw more lines into it and observe how much less fuzzy the edges are. Finally draw lines into the dried wash and see how clean and sharp the lines are.

Over another wash, draw lines with a brush mixed with some water (making a dark grey) and also with more water (making a lighter grey) and see how much more their lines will blur—to the point of merging with the background wash. However, when the background wash is dry and you paint in grey strokes, they will also be clean and sharp.

This is very important. When you know what will happen under the varying degrees of wetness of your wash and paper, also when you know the amount of color and water to carry in the brush, to a point that your hand automatically senses it, then you can work with control and will not have endless unhappy accidents.

VII. On a fresh sheet, wash a brush full of color over the paper until the brush is so dry that the color only hits the high spots of the grain of the paper. It gives an interesting granular effect. This can be done with pure color without water, or else with varying grey tints. Rub the heel of the brush on the paper, pressing hard as the brush gets dryer. This dry brush technique can be used over light washes, and interesting textural effects of trees, grasses and similar things can be achieved. I have seen successful water colors which were done almost entirely with a dry brush.

VIII. Dip a small brush in water and pull it gently over a paper that has already been covered with a dry grey wash. Nothing will happen. Pull it over the same stroke ten times and observe how you gradually create a light line. If done carefully, it can be quite clean. You may need just such an effect later. With a big brush full of water, scrub over a dry wash. As you continue scrubbing, observe how the color picks up. If you continue long enough, you can get the paper back to white, although the sizing on the paper will be destroyed. Later washes over this area will tend to be fuzzy and will

lack sparkle. Try the same process with a sponge. You may prefer to use this for large areas.

With a small brush, see how delicately you can wash off a small area, and how clean a line you can create between the washed area and the remaining area. My words may not help you very much but practice certainly can.

USES OF DIFFERENT EQUIPMENT.

Eraser: Delicate tints can be lightened very well with an eraser. Try erasing light washes with an ink eraser. Erase vigorously over grey washes and observe the granular effects that result. If you erase long enough, you get back to the white paper, though, of course, the surface of the paper is changed.

Try creating lines with the sharp edge of an ink eraser on a still damp wash. You can get various kinds of dirty ragged lines which may be very effective in later pictures. If the paper is still quite damp and you erase vigorously it will tear off, leaving areas of clean white. If this is controlled, it can be used to great effect in making clouds.

Razor Blade: Scrape the flat edge of a razor blade (single edge) over a dry wash. Notice how the top of the grain of the paper gets white again, giving a mottled effect.

Drag and scrape it over a still damp wash and see what dirty ragged effects arrive. These effects can all be very exciting textures in painting if used with discretion.

Pull the corner of a razor blade (or an etching needle) over a very wet wash of grey and observe how the color flows into the line, creating a dark line in the wash. If you press hard, the sharp point will dig up the paper and you get a sparkling and jagged white line. You can get a fine little birch tree that way in one or two strokes.

By picking at a wet wash with a sharp point, the color will flow into the indentation, creating a little spot. If you jab with a razor blade you can pick up sparkling spots of white which sing out. Unique textures can be created—for instance, a dark area of field or foliage can be made luminous in this manner. The *Metropolitan Museum of Art* has a water color of a whole chicken yard full of chickens which I made like this.

Sandpaper: Sandpaper is rather dangerous, but try pulling it over a dry wash. Various effects can be achieved. A coarse sandpaper pulled over a wet wash in one stroke can give a fine rain effect. It is very tricky, but it has interesting possibilities if experimented with for long enough.

Ink (with Brush and Pen): Make a few quick washes by adding water to black waterproof ink on dry, damp, also wet paper. Observe that the paper

receives it differently from the water color black. Also, you can get a blacker black with ink. If the black ink is dried into the paper you can run lighter washes over it without its picking up or blurring. This can be very useful if you wish to plan your blacks in a picture right from the beginning.

Try various pen and ink lines and dots on damp paper. You can get many interesting qualities of line, some very blurred, others scratchy and jagged, depending on the wetness of paper and the pressure on the pen. Also, see what interesting effects you can get by using light washes in conjunction with these pen lines. See Berman's water color on page 61.

Absorbent Tissues: The tissue (like *Kleenex*) is one of my favorite instruments. In general, it can be used in place of the sponge, although it is not good for washing out. Its main value lies in its facility in picking up color from wet washes. If the tissue is damp, it picks up color more readily. I use it mostly for cloud formations. When a wash is still very wet, the tissue can pick it up completely, leaving the paper white. As the wash dries, you will find that you can pick up less. Through experimentations with the tissue, you should be able to get a variety of values and textures in your clouds. You will discover too that the edges vary—for instance, if the wash is very wet, a clean irregular edge is created while on a dry wash the edge will be vague and fuzzy.

The more experiments the student makes, the better his skill in using the tissues.

Rubber Cement: If you wish to maintain white areas, like trees and foliage, against an evenly washed sky, paint rubber cement over these parts. This dries quickly and washes can be painted over it. After the washes have dried, the rubber cement can be erased. With a small brush, light color can then be painted into these white areas and a transparency attained which would not be possible by painting directly over the wash.

Wax Crayons: Wax crayons can also be used for the above purpose, though I don't like the method so well. The crayon can be scraped off with a razor blade afterwards, but bad textures often result in these areas. There is a different use for the crayon. I have found that when a picture is practically finished, but shows up a dark area of dead color, a discreet use of crayon pulled over it can liven things up. For instance, a yellow or green crayon over a dull heavy blue will make it sparkle. It's a fine trick but don't overdo it.

A lithographic crayon can be used this way, but in reverse. If you want a blacker black than you can obtain with black water color, rub the paper hard with a lithographic crayon, then polish it with a cloth and you will have a shiny black which will sing out. In using the lithographic crayon, I

think it is wisest to plan its use from the start. I generally make my sketch on the paper with the crayon and then it becomes an intrinsic part of the technique. To use it successfully, however, the student will find he must experiment considerably.

Tooth Brush: Interesting spatter effects can be attained by dipping a tooth brush into your color and then pulling a match over the brush, guiding the resulting spray onto the paper where you need it.

Now the time has come for making quick sketches and small compositions with whatever skill the student has acquired through the foregoing exercises. Make a great many of them. Don't try to use all the newly discovered tricks in each picture. Have restraint and use them as they are needed.

After a series of these quick compositions, make some bigger and more worked out compositions on a half sheet (15" x 22") of Imperial size paper. Allow yourself the luxury now of making pictures.

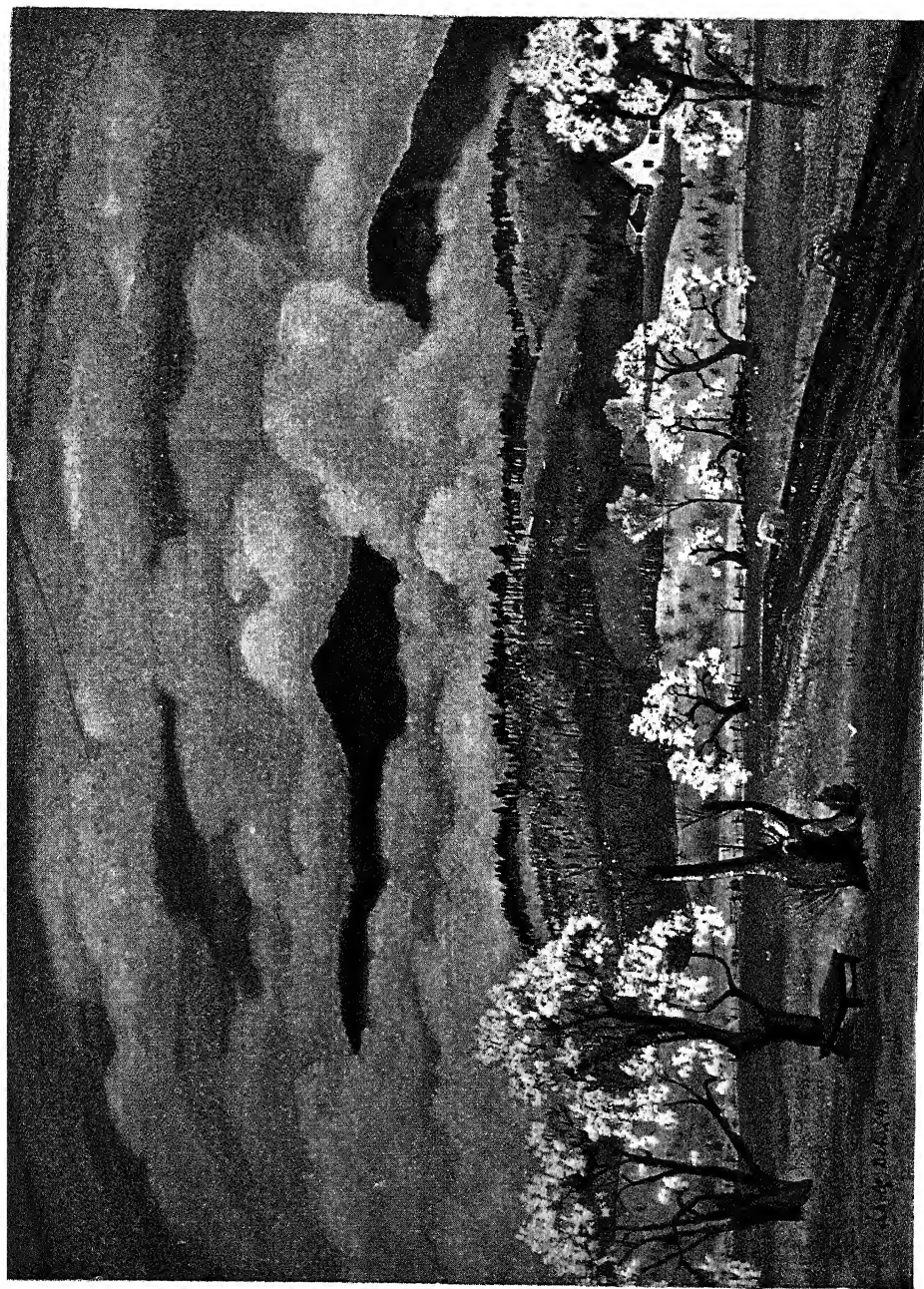
Remember the handling of washes is the first important business of the water colorist. When you have learned how to make washes, do what you want, for half the battle is won.



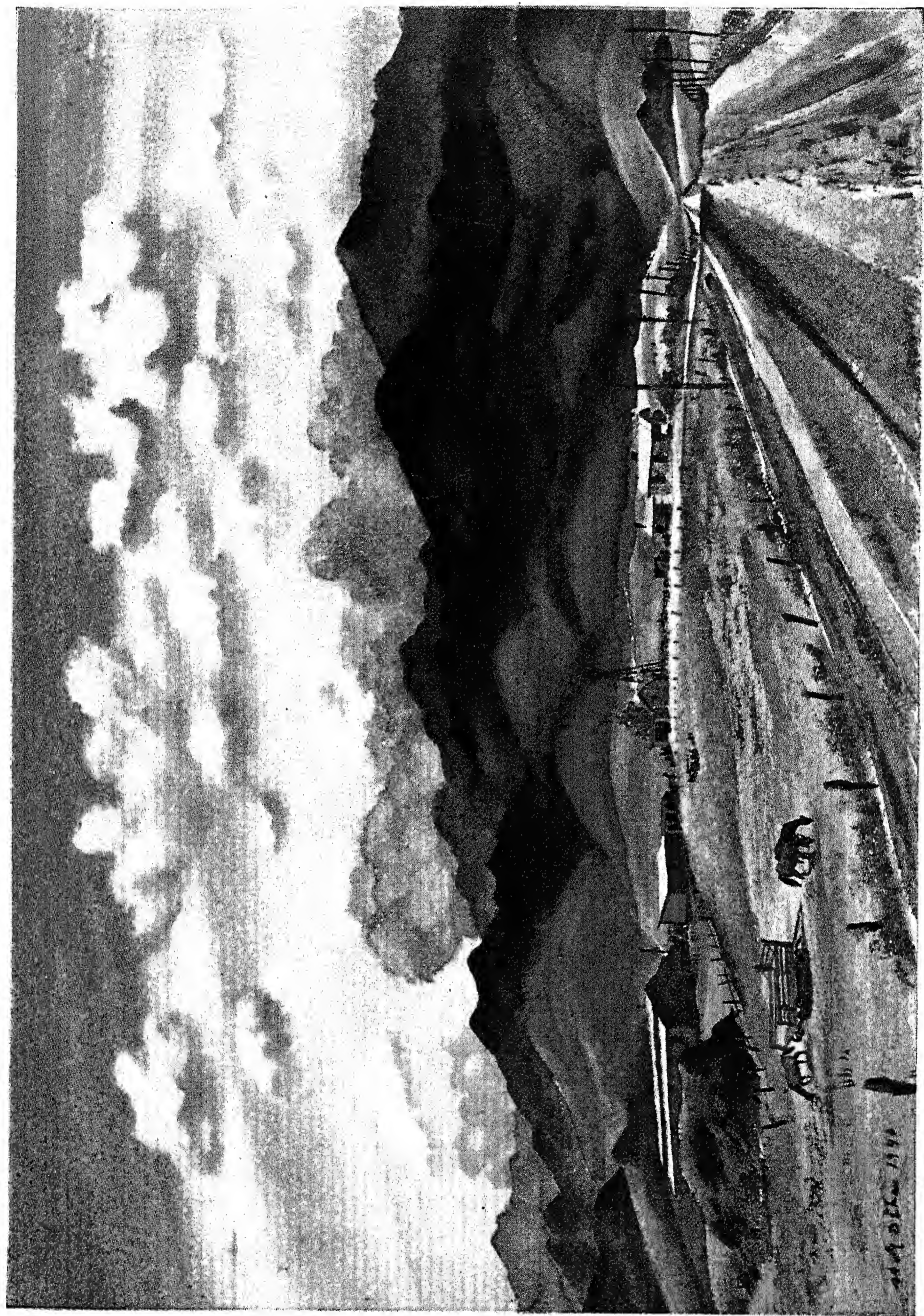
Opposite:

Spring Landscape

DEHN



Western
Landscape



Exercises for Painting in Color

Here is a suggestion for a full palette: yellow ochre, Naples yellow, cadmium yellow, lemon yellow, Hooker's green No. 2, oxide of chromium green, vermilion, alizarin red, Indian red, cobalt blue, French ultramarine, Prussian blue, burnt sienna, warm sepia, and Payne's grey.

The student should be cheered that I do not suggest repeating all the exercises in black in each of these colors. Play with each color as a child would. Make washes of various intensities and paint into a light wash with a darker one. Observe how much darker the color is when wet. Bear that in mind in all future painting. Some colors, for instance—chromium oxide dull green, cobalt blue, Naples yellow, vermilion, yellow ochre and Payne's grey—are more opaque and lie on the surface of the paper. Certain other colors like alizarin red and Prussian blue stain the paper. In consequence, you will find the opaque colors can be washed off or erased easily while the staining colors penetrate into the paper and are hard to eradicate.

The main thing that should be observed is the character of each color as it stands alone in relationship to the paper, also how the paper changes its character as more water is added to the color. Fully comprehending this is essential in making a good water color.

Let us take vermilion as an example. Make various tints from pure vermilion out of the tube to the lightest possible tint. See how, as the tints become lighter, the color changes and becomes cooler and pinker. This means that the white paper becomes more a part of the color.

COMBINING VARIOUS COLORS

I. Alizarin Red, Vermilion, Indian Red: Make washes of these three colors in varying intensities and let one pure wash merge with another. Paint darker values of the different colors into wet and dry washes of the separate colors. You will discover interesting effects and will be surprised at what a great range you can get out of these three reds. Observe the sparkle of a tint of alizarin red and the opaqueness of a dark shade of Indian red painted over it. Make a composition with these three colors.

II. Burnt Sienna, Sepia: Repeat the foregoing with these two colors. Try a composition with these two colors and black. A rich water color can be made. To get intense darks, do not be afraid to use the pure color out of the tube with very little water.

III. Yellow Ochre, Lemon Yellow, Cadmium Yellow, Naples Yellow: Repeat Exercise I with these four colors. Observe how weak even a strong tint of cadmium yellow is against white paper. Surround it with a dark color like sepia and see how much more brilliant it becomes.

IV. Cobalt Blue, French Ultramarine, Prussian Blue: Repeat Exercise I. If you use Prussian blue (monastral) in your painting, be sparing in its use. Many water colorists overdo it. It is such an insistent color that it often kills the subtlety of all other color. Prussian blue and yellow ochre, or burnt amber will give an interesting dark green. Black and white and Prussian (monastral) make a fine grey.

V. Hooker's Green No. 2, Chromium Oxide Dull Green, Emerald Green: Repeat Exercise I. Hooker's and chromium oxide green mixed with yellow, blues or reds give a rich variety of greens. Usually I avoid emerald green, but it is considered to be permanent if it is not mixed with other color. There is no doubt that it has a freshness which cannot be attained with any other color.

VI. Lamp Black, Ivory Black, Payne's Grey: Compare washes of the two blacks, observe how much warmer and browner the ivory black is in contrast to the colder and bluer lamp black. It is wise to know this difference later on if you use black in your painting. Also, observe the bluish character of washes in Payne's grey and what an intense dark can be attained with the pure color and a touch of water.

Many purists are against the use of black in water color painting. Their big argument is that it kills the brilliance and luminosity if it is mixed with other color. This is true. However, the pure black or a grey tint not mixed with other color can set off and enhance the other colors. The same is true of Payne's grey. I often choose to use black and Payne's grey mixed with other color to neutralize them. The greys attained do not have the luminosity that greys might have by mixing two or three opposite colors, but this duller grey sets off those parts of the picture which I wish to have very luminous. One can get a greater range with black and Payne's grey, so I am for their use. However, there is the danger of overdoing this, like everything else, and relying on them for all greys.

VII. Opaque White (Chinese White): Make three little square washes of opaque white. One a light tint, the second a medium tint, the third pure white as it comes out of the tube. When these have dried, compare them to the surrounding paper. See how dull and dead these spots are in comparison to the paper. You have this large range of whites for future painting. Make various washes by mixing different amounts of white with the various colors

of your palette. How dull and chalky these washes are in relation to the fresh washes of pure color!

With a thin wash of white, glaze over various colors which have already dried. Notice the dusty and milky effects. Again, purists object to the use of opaque white because it kills the transparency of pure color. True enough, it does; but that which they find an evil, I find a virtue. Too many water colors are thin and superficial and one reason for this is that the perpetrators are so bent on luminosity, transparency and beautiful merging of color that they forget about the texture and body of different objects. A field will have the same transparency as a sky, or a rock no more solidity than a cloud. Semi-opaque and real opaque color can help give body and texture. How much more transparent a sky can be if in the foreground you have heavier and more solid color to give the sensuous feeling of the ground objects. So I recommend the use of opaque white, although with the warning that it is dangerous to handle. Use it sparingly and, for the beginner, use it after your picture is well developed. You are fairly certain to make some grievous errors with it before you can control it effectively.

THE THREE PRIMARY COLORS: RED, YELLOW, BLUE.

Make various intensities of washes by mixing lemon yellow and vermilion. Do the same with cadmium yellow and alizarin red. Repeat with yellow ochre and Indian red. Try all the combinations of the three yellows and the three reds. See what a great range of orange, the secondary color, you can get.

Do the same as in Exercise I (given earlier in this chapter), with all the yellows and blues, to get the greatest possible range of the secondary color—green.

Again repeat Exercise I, with the reds and blues, to get the third secondary color, violet, and observe the light lavenders and deep purples. By mixing two secondary colors you attain the tertiary color. For instance:

Orange and green make citron.

Orange and violet make russet.

Violet and green make olive.

Try combining these colors in washes so that you have a working knowledge of what happens. By mixing two primary colors, you produce a secondary which is called the complementary color to the remaining primary. For instance, red and yellow make orange, which is the complementary of blue. Mix the various complementary colors together to see how they neutralize each other, making warm and cool greys.

The warm colors are yellow, orange, and red. The cool colors are violet, blue and green.

Each color has value. The values of the colors fit between white and black like this: Yellow—very light. Orange—light. Red and green—light medium to dark. Blue—dark. Violet—very dark.

The awareness of the value of a color is of course very important in creating balance in your composition.

PAINTING THE PICTURE.

By this time the student should have a working knowledge of his tools, how to lay a wash, the relationship of color to the paper, and what happens to colors through mixing. Now the serious business of making pictures has arrived. Although a greater knowledge of the theory of color than is here presented is all to the good, the painting of original and distinguished color must come out of yourself and, whatever sense of color you have, can be developed through endless working. Make many small compositions of figures or landscapes, and, for complete freedom, make abstract designs. Dare to put impossible colors together and see what happens. You may even discover an exciting new color relation. I think it is particularly important to make abstract compositions. In this way, you are freed of all notions of local color (grass is green, sky is blue, etc.) and can let your imagination play freely.

You may have a beautiful passage of color which does not relate to the whole composition. You must change it, for only the whole composition counts. Limit your palette at first to five or six colors; for instance, yellow ochre, cadmium yellow, Indian red, alizarin red, monastral blue and emerald green.

The student who paints outdoors will be bewildered by the mass of detail and the color before him. He knows a field of grass is green, but he also knows that light and shadow create variations in the green. How to relate this to the greens on the palette? He will begin to see that the greens are warm or cold, which means that yellow or sienna may be mixed with the green if it is warm, or alizarin red or blue, if it is cooler. Also, remember that warm colors come forward, cool colors recede, so in general the middle distance will be cooler than the foreground and the distance going to the horizon will be even cooler. Remember, also, that accents both in brilliance of color and in value generally will be strongest in the foreground.

There are plenty of exceptions to this rule, however, particularly with a brilliant sky against the horizon. The horizon area can be the darkest part of the picture. Large areas of cool color should be relieved by the introduction of a warmer color and vice versa. This will enliven your color.

All beginners want to do too much. Pick a simple subject and think of the big mass of color, of light and dark. Ignore detail. Eliminate anything you see for the sake of the composition. You are creating a picture, not duplicating nature! Do not be afraid to ignore the color before you if by doing so you can create a more exciting arrangement of color or a certain definite mood. Try to go beyond literal interpretation. You, a human being, with your personal reactions to a given scene, should put down more than you see literally. What you feel is more important. Any lines, masses, movements or colors which help do that should be used.

A pure wash of one color can often stand alone, but for richness and subtlety of color you will find you must neutralize the raw color out of the tube with an opposite color.

Bear in mind that your color will seem very bright in daylight, but when it is brought indoors it may seem too dull. Outdoor painters say they learn to paint with this in mind.

I recommend that the student set his outdoor painting up and repaint it indoors. An unsuccessful outdoor sketch may have the data for a successful painting made indoors. You may have a better chance of letting your imagination play. You can rebuild your composition, improve on what might have become a too literal color. You can, in short, consider at leisure yourself, your paper and your color; for this is what really makes your picture, not the dazzling sunlight on the leaf of the tree.

If the student, in the beginning, feels lost in building a composition in color, I suggest one way out—copy from good reproductions of water colors. Set up a reproduction and paint your own composition in the manner of various masters you admire. If you have personality and your own way of asserting yourself, you will not be enslaved for long by the style of any other artist.



Making a Landscape in Water Color

I never paint outdoors. This may sound strange, but in many ways I find it impractical. For the outdoor painter who has time to battle with flies and mosquitoes, who can brave the glaring sun, the wind, the rain and cold, the sleet, snow, sand and dust, and can bask under the wondering stares of the lowly laymen who pass by—I say good luck. But this is not the only reason I don't like painting outdoors.

The artist with a sketch book and pencil is untrammelled. He wanders. He enjoys nature as it should be enjoyed. He has time to have a feeling about his subject, instead of setting up his stand for the afternoon and then worrying about the ever changing light. The outdoor painter is tempted to catch a certain mood existing when he starts his picture. The sun goes behind a cloud and it is gone. He waits impatiently or starts faking. Also, the endless beauty of every bit of nature is so intriguing that it lures him on to a pre-occupation with detail so that the big composition is ignored.

Another fact to bear in mind is that pictures are eventually always hung indoors. A picture painted outdoors may look well in daylight, but when it is hung on a wall it may lose greatly in the more subdued light of a room, let alone under artificial light.

The greatest reason, however, for painting landscapes indoors lies, at least for myself, in the fact that the artist has a better chance of painting out of his imagination. He remembers the important characteristics of a scene. He can simplify and change the compositional arrangement and the color scheme so that he has a better chance of creating a moving and exciting composition. That is why I find a quick diagrammatic pencil sketch is the best from which to work. I do not feel bound down by the literal arrangement which might exist in a beautifully finished drawing.

My first sketch is made outdoors, taking from ten minutes to two hours, depending on the complexities of the subject. I use a fairly soft pencil or lithographic crayon. Any sketch book is satisfactory, although if much detail is desired a smooth paper is better. Generally I do not attempt to make a finished drawing. My interest is only in the data for the water color. I try to remember the big color scheme of the particular view. This I help along by writing in my own system of color notes. I work out carefully any objects

which are complex or difficult in construction or perspective, whereas open fields, hills or skies I may indicate with a line or two. The different stages in the making of a water color, demonstrated on pages 33 to 40, may be of interest to the reader. A brief description of the approach to the subject, the palette used and the stages of the painting are given in the succeeding chapter.



TOM SCHLECTA'S FARMYARD

(See Also Pages 33 to 37)

My delight in this subject was twofold. It is a typical farmyard in southern Minnesota, the kind of scene I grew up in, love and understand. Secondly, on this day, I was excited by the freshness and clarity of the objects, for the weather had cleared up after a rain. The white house shone out from the dark greens of the trees. The trees in turn stood out sharply against a luminous light sky. The yellow of the stack of straw, in contrast to the weathered grey red barn, was pleasing; and the pigs and chickens speckled against the light foreground were amusing. From the beginning, this picture was planned to tell this story with as much compositional balance of line, mass and color as I could manage.

Colors of palette: Yellow ochre, Naples yellow, cadmium yellow, chromium oxide dull green, Hooker's green No. 2, vermilion, alizarin red, sepia, Payne's grey, black, opaque white.

Paper: *Whatman* 140 pound, cold press.

Size: 19 inches by 27 inches.

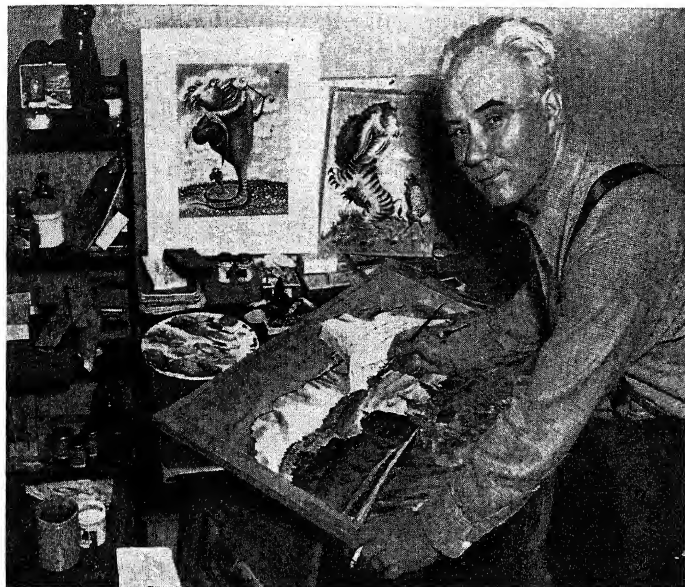
Brushes: One $\frac{7}{8}$ inch flat brush, one $\frac{5}{8}$ inch flat brush.

One $\frac{1}{4}$ inch flat brush, two small round brushes.

Illustration I—Shows original pencil sketch in sketch book, done outdoors.

Illustration II—Shows sketch on water color paper: I set up my original outdoor sketch in front of me and redrew it quickly and lightly on water color paper, making changes as I saw fit for compositional reasons. The paper was then soaked for ten minutes, stretched and taped. All excess water was removed with *Kleenex* tissues, leaving paper very damp.

Illustration III—Shows work on the sky: In this illustration the sky was washed in quickly with a $\frac{7}{8}$ inch brush. The color above the horizon was light. I mixed vermilion on the palette with plenty of water, a touch of Payne's grey and Naples yellow, gradually allowing the mixture to get darker by adding more Payne's and some permanent blue and black. Immediately afterwards, I removed the color with a dampened *Kleenex* tissue where I wanted the light clouds. While doing this, I tried to bear in mind that I wished to create space and also to relate my lights and darks to the foreground which was still in my head.



*Photo:
Elizabeth
Timberman*

Photograph of the Author in His Studio

TOM SCHLECTA'S FARMYARD

(Demonstrating
the stages in the
making of a land-
scape)

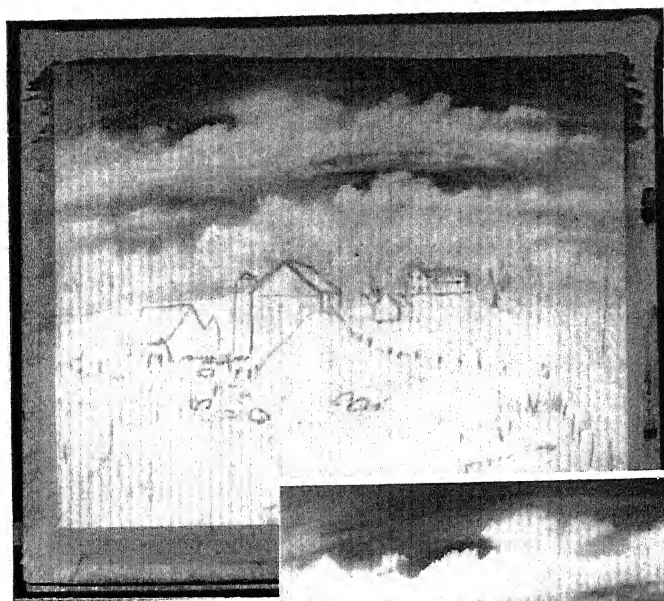
1

Original pencil
sketch in sketch-
book done outside.



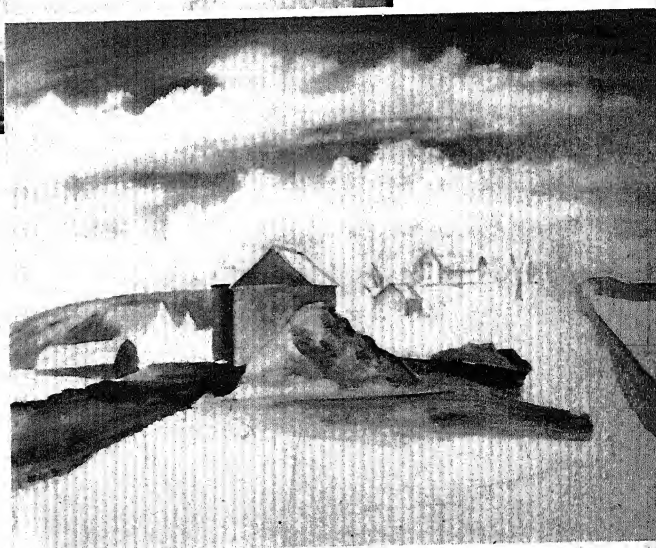
2

The first sketch transferred to water color paper.



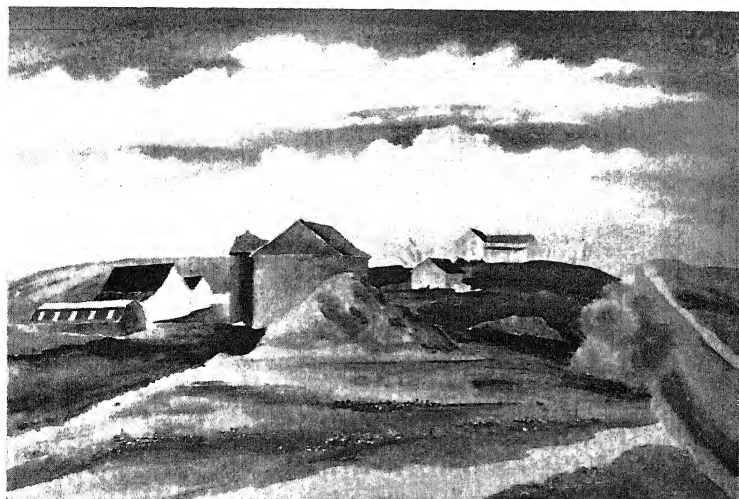
3

The paper is stretched and work on sky begins.



4

Lighter colors appear in foreground and sky.



5

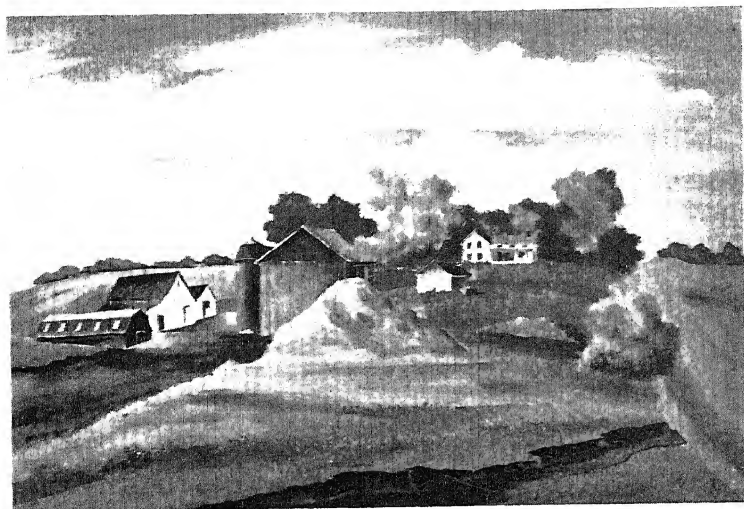
The greens of the ground and the color of the roofs are added.



6

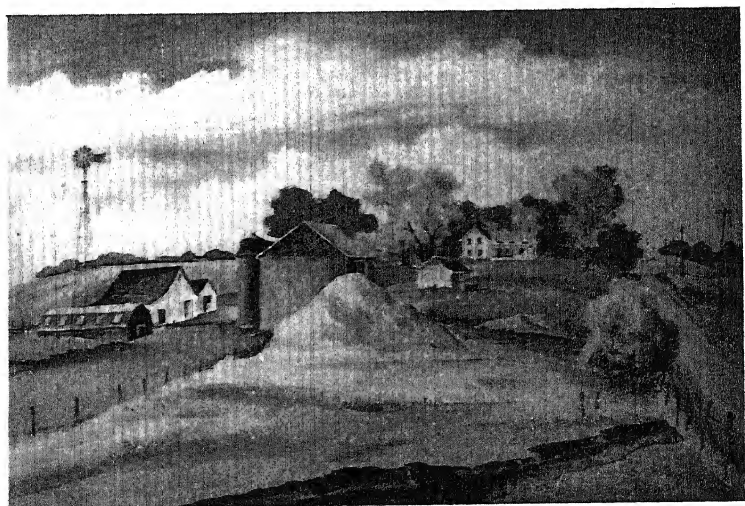
The landscape develops as the trees are painted in.

35



7

The ditch and buildings are developed more strongly.



8

The windmill, tree trunks and the telephone poles appear.



5

The greens of the ground and the color of the roofs are added.



6

The landscape develops as the trees are painted in.

STUDY OF TWO FIGURES

(Gossip and
Watermelons)

1

The first sketch
drawn from life.



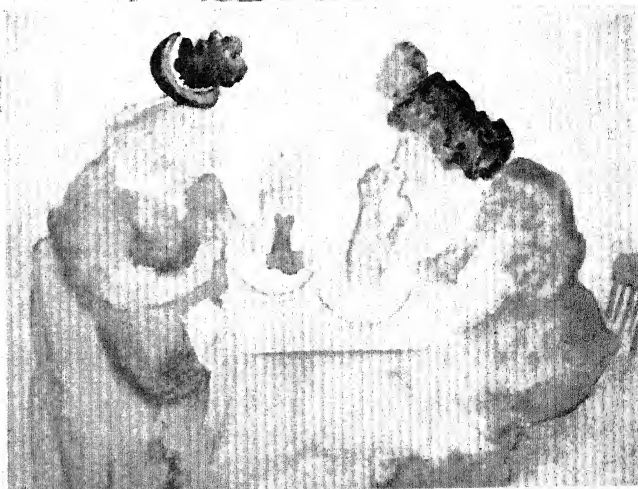
2

The sketch trans-
ferred to water
color paper.



3

Flesh tints appear,
with flowers, vase,
dresses and hats.





4

The watermelons are added, also leaves of flowers, purse, deeper flesh tones and hair.



6

The background is completed, also the tablecloth, chair and bottom of the picture.



STUDY OF TWO FIGURES (Gossip and Watermelons). The final water color after the finishing-up details are completed.

Illustration IV—Showing lighter colors in foreground with sky: Using a $\frac{1}{4}$ inch flat brush, I brushed in the lighter colors of the foreground. The straw stacks and adjacent ground I covered with quite intense yellow ochre mixed with cadmium yellow. Then I mixed sepia with a little Naples yellow and painted it into the bright yellows to create form. The house and white out-buildings were washed in with light blue. The barn, silo and low chicken coop were covered with variations of alizarin red and black. The distant fields were painted a neutral color by mixing black and chromium oxide dull green. For the road, I used Payne's grey with Naples yellow. The cow yard was done with sepia and black.

Illustration V—Showing greens of ground and roofs: The immediate foreground was washed in with a $\frac{5}{8}$ inch brush mixed with cadmium yellow and chromium oxide dull green. The darks were created by painting quite thick chromium oxide dull green into the wet, lighter greens. The mid-distant greens were painted with a little cadmium yellow and thick chromium oxide dull green, very little water being used. Texture was created in the immediate foreground by dragging the side of the brush, filled with dry dark green, over the lighter surface. The white flowers were picked out with the corner of a razor blade while the color was still wet. The roofs were put in with various dark colors—black, also black with a little red, Payne's grey and Naples yellow.

Illustration VI—The trees: The lighter areas of the trees were painted with a $\frac{1}{4}$ inch brush, loaded with a mixture of Naples yellow and chromium oxide dull green. For the darker areas I used Hooker's green with water, and for the very darkest areas, pure Hooker's green straight out of the tube but mixed with some sepia and Payne's grey. No water was used in painting the darkest areas.

Illustration VII—Ditch and buildings developed: The ditch was painted with a $\frac{1}{4}$ inch brush filled with sepia and black. A thick black wash was brushed over the lighter sepia to create form. The windows of the house, painted with a $\frac{1}{4}$ inch flat brush, were colored with a mixture of blue and black. I gave the buildings form by accenting them with darker values of the same colors, as previously indicated.

Illustration VIII—Windmill, tree trunks, telephone poles: The windmill was painted with a $\frac{5}{8}$ inch flat brush. The brush was held at right angles to the paper. The colors used here were Payne's grey and Naples yellow. The tree trunks and branches were painted with a round brush. The colors used were sepia and alizarin red, undiluted by water. The telephone poles were painted

with a mixture of sepia and Payne's grey. The cow yard was lightened by washing the surface with a wet brush and picking up the color with a small sponge.

Illustration IX—Finishing-up details: The pigs, cows and chickens varied in color from black and sepia to vermilion, mixed with sepia. The white chickens were picked out of dark areas with the corner of a razor blade. Opaque white, thinned with water, was dragged over the water in the ditch.



STUDY OF TWO FIGURES (GOSSIP AND WATERMELONS).

(See Also Pages 38-40)

Watching people at their daily activities is a great pleasure to me. A satiric streak impels me to pick out the amusing, the ridiculous and sometimes the meanness and the ugliness which is characteristic of them. These two women with their large pieces of red watermelon, spitting out words of gossip as well as watermelon seeds, were a delightful subject. In my painting I changed my color scheme completely from the actual one I saw in the restaurant. I wanted everything to center around the rich red in the pieces of watermelon.

Colors of palette: Cadmium yellow, yellow ochre, Naples yellow, Hooker's green, alizarin red, Indian red, burnt sienna, sepia, new blue, Payne's grey, black, opaque white.

Paper: *Whatman's* 140 pound, cold press.

Size: 11½ inches by 16 inches.

Brushes: One ⅝ inch flat brush, one ¼ inch flat brush, two small round brushes.

Illustration I—Shows original sketch in Sketch Book.

Illustration II—Shows sketch on water color paper: The paper was soaked and stretched, as described in the stages of the landscape. I sketched in quickly, with a small round brush, the main lines of the composition, using a mixture of light vermilion and yellow ochre. Light lines of this nature sometimes remain and become a part of the finished picture, but mostly they are lost by the covering of more intense or darker colors.

Illustration III—Flesh tints, flowers, vase, dresses, hat: I brushed these in with a ¼ inch brush, using a flat wash of light vermilion and yellow ochre on the faces and arms. A medium wash of cadmium yellow was used on the flowers. I painted a little sepia into the flower in the hair, immediately letting the two colors run together. The hair was a strong burnt sienna with sepia mixed into it. The dress of the woman to the right was washed in lightly with a mixture of alizarin red and blue, emphasizing some areas with a darker mixture to give modeling to the form of the body. The dress of the woman to the left was treated in the same way, using Hooker's green. The hat was washed in with light alizarin red. Then a full strength application of alizarin

and sepia was painted into the light wash so that it would flow together. The table cloth was done in washes of light grey and blue.

Illustration IV—Watermelon, leaves of flowers, purse, flesh tones, hair: The watermelon was painted with pure alizarin red, picking up some of the color with tissue to create highlights. The green of the melon rind was painted with Hooker's green, using very little water. Later the melon seeds were finished in sepia. Hooker's green was also used on the leaves in the vase. The purse was painted with cadmium, greyed slightly by adding a touch of black. I then started to model the flesh tones in light vermilion and a little blue. The hair of the woman on the left is dark sepia.

Illustration V—Background: With a $\frac{5}{8}$ inch brush, the background was painted in with a strong wash of Indian red. Intense darks were obtained by painting into it with pure sepia and alizarin red without water.

Illustration VI—Remaining background, table cloth, chair and bottom of picture: The remaining part of the background was washed with an intense blue, then black was mixed into the wet blue. Next, I darkened the sides of the table cloth with a mixture of blue and a touch of yellow ochre and black, darkened the chair with a grey made from black and Naples yellow and developed the whole lower part of the picture with stronger intensities of colors which were previously indicated in light washes.

Illustration VII—The dresses, hat and finishing up whole picture: The figure of the woman to the left was modeled by an additional wash of Hooker's green; then, taking pure Hooker's green out of the tube, without water, I scrubbed it into this wash with a $\frac{1}{4}$ inch flat brush. With the flat edge of a razor blade, I next scraped the lights to create greater sparkle and texture. The same steps were used for the woman to the right, but using a lavender color made of alizarin red and blue. The dark blue background area was lightened by washing off some of the color with a wet brush. I wanted more sparkle of light in the background so that it related to the whole composition. The hat of the woman to the left was too brilliant for the watermelons, so I neutralized it by adding a light wash of opaque white. The white spots were picked out with a razor blade. The last step was a few accents—such as the eyes and lips on the two figures.



Brief Notes on the Technique of Four American Water Colorists

JOHN MARIN

Although John Marin, the dean of American water colorists, paints outdoors a great deal, he never lets any of the literal stuff of nature get into his painting. One look at his pictures will prove this. He likes to refer to a rocky ledge on the Maine coast as his studio. This is his favorite spot. Here, facing the sea, the sky and rocks, he paints not *from* nature but *about* nature. Sunlight hitting the top of a wave, or the exact structure of a sailboat may delight his eye; but, as a painter, he is interested in the overwhelming force of nature which can, as far as he is concerned, be put down by ignoring these literal aspects and thinking in terms of weight and mass and movement of the earth. If these qualities can be translated by the artist to his paper with a fine sense of balance and rhythm, then a profound statement has been achieved.

Mr. Marin likes to speak of the backbone lines of his composition. These abstract lines are drawn in boldly and, as his painting develops, the backbone lines may develop into recognizable objects. Then again they may not, for some of these structural lines may satisfy his sense of compositional balance just as they are, and the dear public can take it or leave it.

His years of art school training, he thinks, gave him little. He maintains that the artist must learn for himself. He must love to paint, he must love the white paper and the flow of color over it. Mr. Marin is for the amateur who paints with joy; for the hack professional he has only words of scorn.

As for the tricks of the craft, the student should learn these for himself through constant experimentation.

CHARLES BURCHFIELD

Charles Burchfield's water colors are far removed from the average run of slick water colors. They have a place of their own in American art. In fact, they are about the only water colors which are included in the big oil painting exhibitions, such as the *Carnegie* show at Pittsburgh. The reason for this is their importance as works of art, their size, and the manner in which they are built up so they have some of the qualities of an oil painting. Nevertheless, they are water colors in every sense of the word, for they are painted

with water colors mixed with water and painted on paper. That makes a water color.

Mr. Burchfield painted the American scene long before it was the fashion. He found his subject matter in his back yard and across the tracks. With less European influences than any artist I can think of, his approach to the drab and desolate subject matter which is everywhere in our cities has made for a genuine and exciting American realism.

Mr. Burchfield stretches his paper, even heavy paper, on a $\frac{1}{8}$ inch cardboard. First he wets the paper on both sides with a sponge. Then he applies library paste with a 3 inch varnish brush to the back of the paper and smooths the paper to the cardboard with a hand roller about 10 inches long.

He uses a variety of brushes. A large round sable brush is used occasionally, also various sizes of flat brushes. He trims some of his brushes by cutting them diagonally. He also cuts short pig bristle brushes which he uses for scrubbing out.

Mr. Burchfield makes many large water colors. His largest is 34 x 54 inches. He spends a long time on a picture, sometimes bringing out an unfinished one after many years and continuing to work on it. His method of working in a dry manner allows for glazing colors over one another.

GEORGE GROSZ

George Grosz's fame, which may still perhaps be greater in Europe than in America, is based, in a great part, on his water colors. His development has gone through three general stages. The first stage was line drawing, generally in pen and ink, which was afterwards tinted. These were great pictures, but primarily they were drawings. In the pictures of the second stage, he drew out his figure compositions carefully with a finely pointed brush. Then he laid in his washes, modeling them as he went along. The original lines still played an important role in the finished picture. More recently, he has eliminated all working-out of detail in the beginning. His approach is reversed. Now he covers his paper quickly with rather hazy washes of warm and cool color with little relationship to recognizable objects. He works into these wet washes and continues to build his composition with glazes and cross hatching. He also obtains many textural effects with the sponge and uses special brushes which he has made and which he likes to call "The George Grosz Texture Brushes." The sponge is often used to wash out or lighten areas. New, beautiful tones can be created by a discreet rubbing with a damp sponge. One of Mr. Grosz's interesting tricks is to cut little

stencils of various forms, particularly grass forms, out of old photofilm. He then lays this stencil over the water color, rubbing over it with a sponge. This picks up the color and the result is a beautiful clean and light blade of grass in a dark flat area. He generally does this during the finishing-up stage of his water color.

Mr. Grosz's first warning to the painter is to play the warm and cold colors against each other. His second favorite statement in relation to water color painting is "soft and hard." No picture should have too many soft or too many hard tones, colors or lines. There should be the right contrast of the hard accent to the soft wash.

He uses *Fabriano*, *Whatman* and *Michelet* papers. The heavy papers he tacks onto the board; only the light papers, which warp, does he mount.

His favorite five color palette is Prussian blue, alizarin deep red, cadmium yellow light, English red, yellow ochre, light. Emerald green can be added as a sixth color, which he sometimes employs.

Brushes interest Mr. Grosz greatly, but he will say, "You can paint with anything."

One of his favorite brushes is what is called a *pointer*, used for china painting. It has very long hairs (about twice the usual length). These were bought in France and may not be easily obtainable here. He makes many of his own brushes by taking a part of an old shaving brush and gluing the bristles into a wooden handle with airplane glue. He does the same with fine feathers. Also, he cuts out sections of a tooth brush and glues them to handles.

REGINALD MARSH

Reginald Marsh, known for his water colors, has recently developed a personal way of using Chinese ink and water color which should be of interest to the student.

The materials used are: Chinese ink rubbed on a slate with water; Chinese brushes, the largest one an inch in diameter; *Winsor & Newton* water colors; and all weights and textures of *Whatman* water color paper.

He sketches the composition lightly and loosely with noncommittal lines. This is done in various mediums; for instance—*Wolff* pencil (H. or H. H.), a fine pen (quill or reed), charcoal, dry brush, or with a brush full of a light grey with which he creates calligraphic effects.

He does not mount the paper. Laying it flat on the board, he sponges it lightly. Then with full free painting, he puts in his washes of Chinese ink,

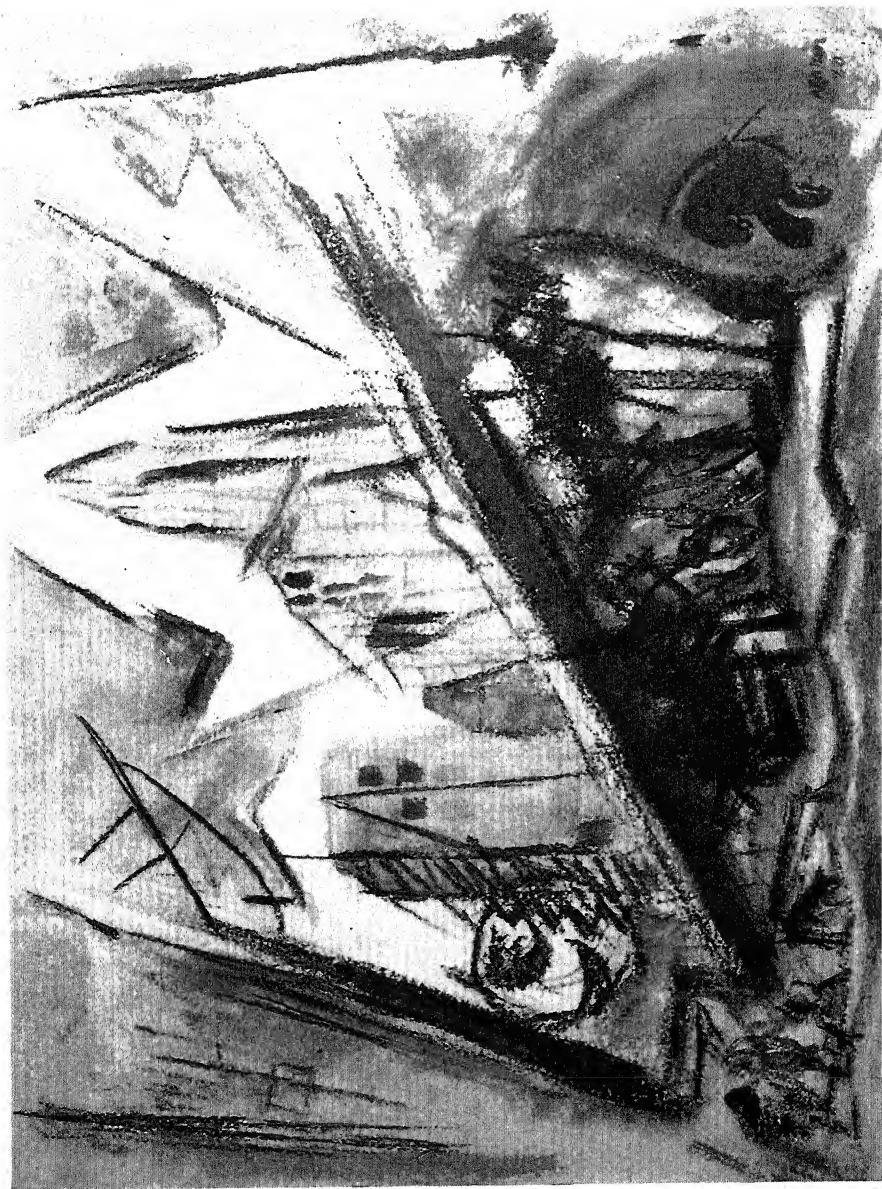
trying never to disturb the wash once it is laid in. However, when he feels the need for stronger darks, he applies a heavily charged brush into the still wet light wash. The blots are left to dry in.

In order to avoid opacity, succeeding modeling and refinements are put on with a fairly dry brush, often using cross hatching.

Then, for the first time, when the picture is well established, does he use the transparent water color over certain parts. The color is used sparingly and lightly. Occasionally, a flash of strong color is used for sparkle.



Lower Manhattan



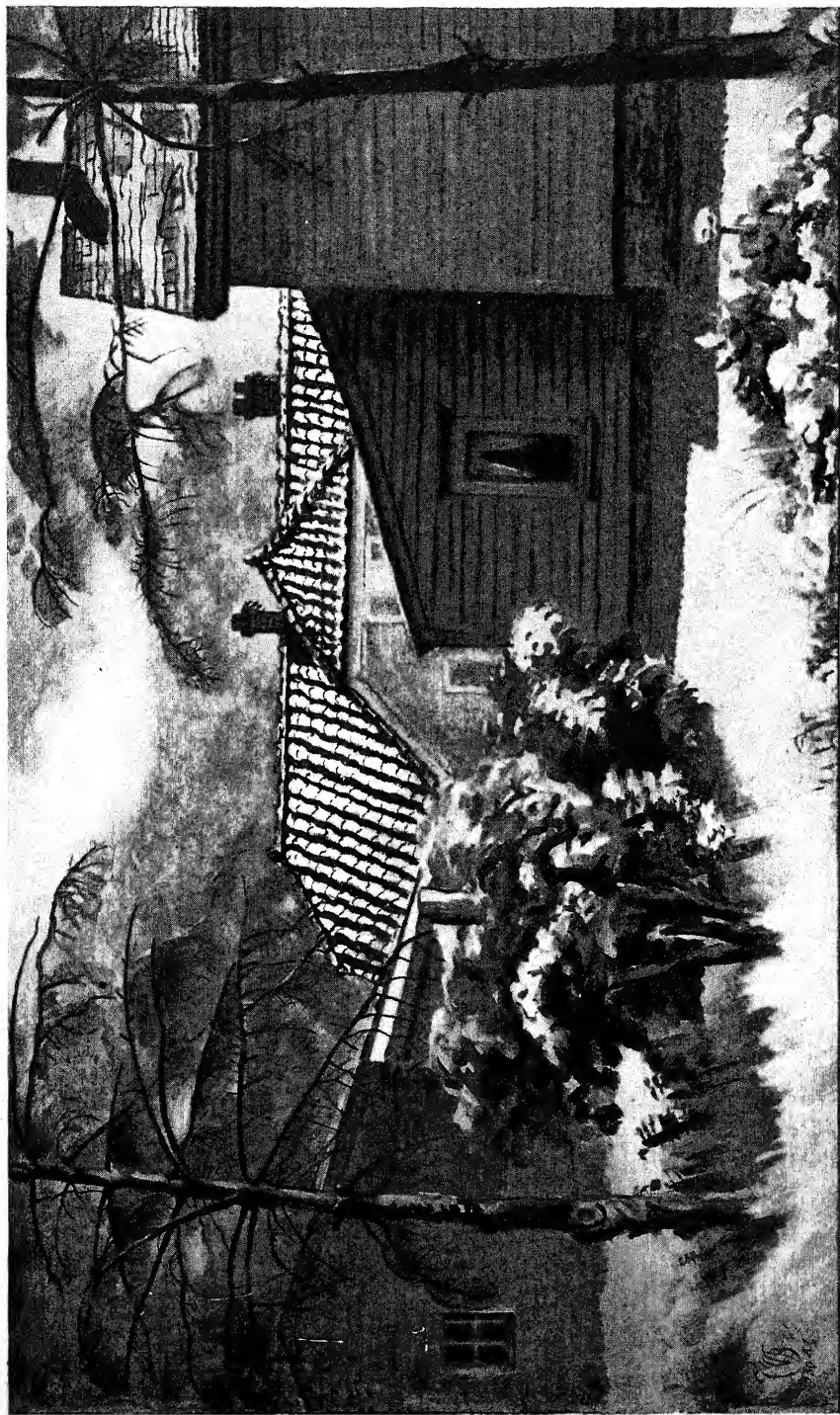
JOHN MARIN
(Courtesy of Philip
Goodwin and the
Museum of
Modern Art)



Cape Cod Landscape

(Courtesy Metropolitan Museum of Art.)

GEORGE GROSZ



Tile Roof

(Courtesy Frank K. M. Rebn Gallery)

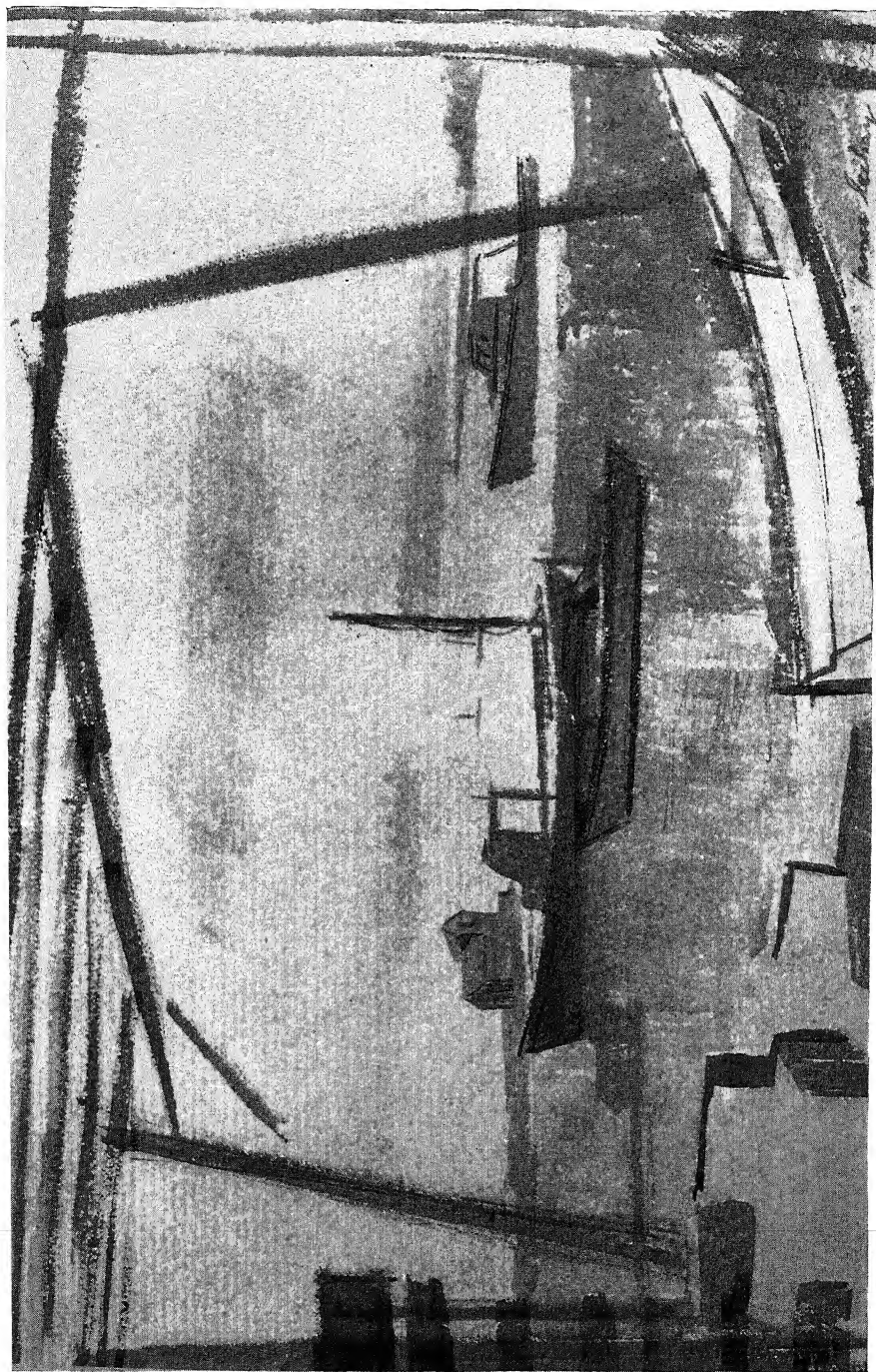
CHARLES BURCHFIELD



Steeplechase Race

(Courtesy Frank K. M. Rebn Gallery)

REGINALD MARSH



Boats at Rest

(Courtesy Ferargil Gallery)

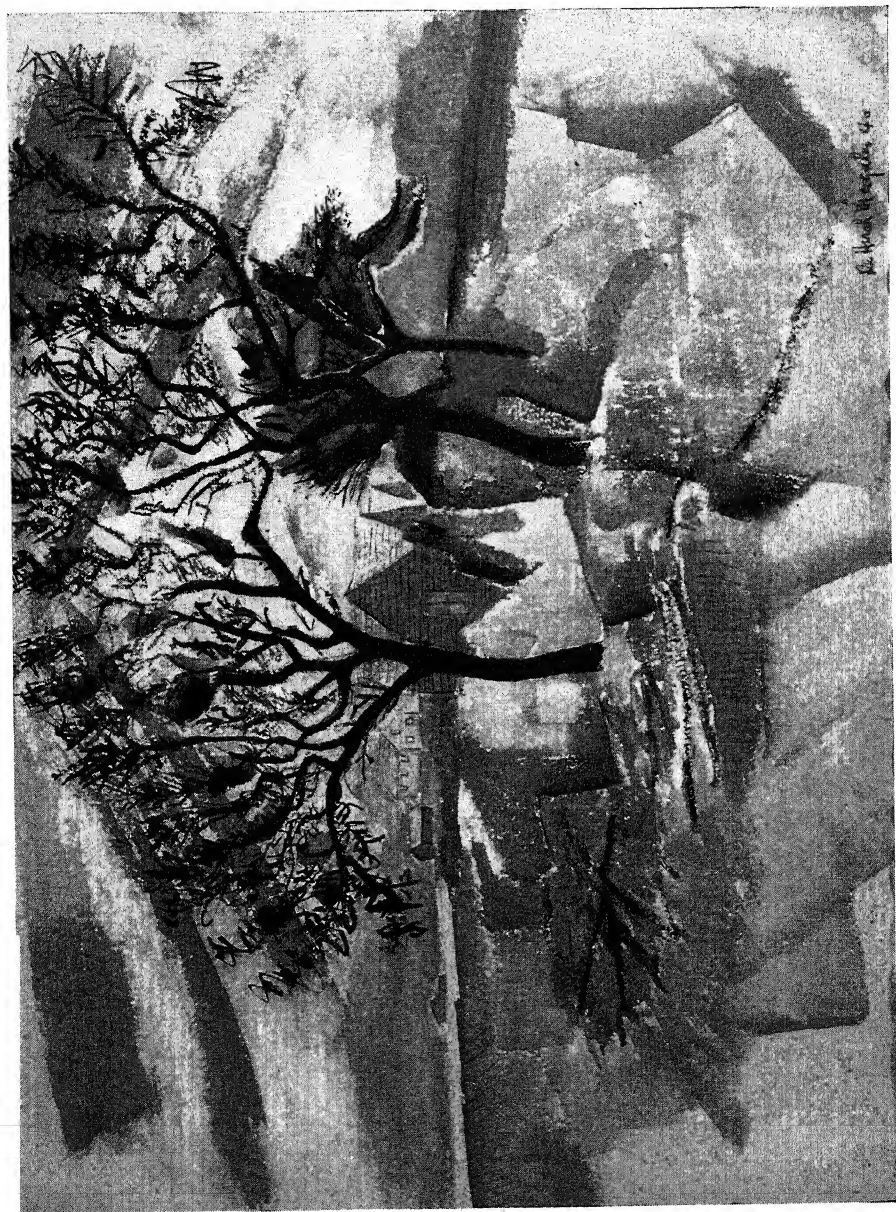
JAMES LECHAY



WILLIAM
GROPPER

(Courtesy
Associated
American
Artists)

My Desert Isle



DE HIRSH
MARGULES

*(Courtesy Ferari
Gallery)*

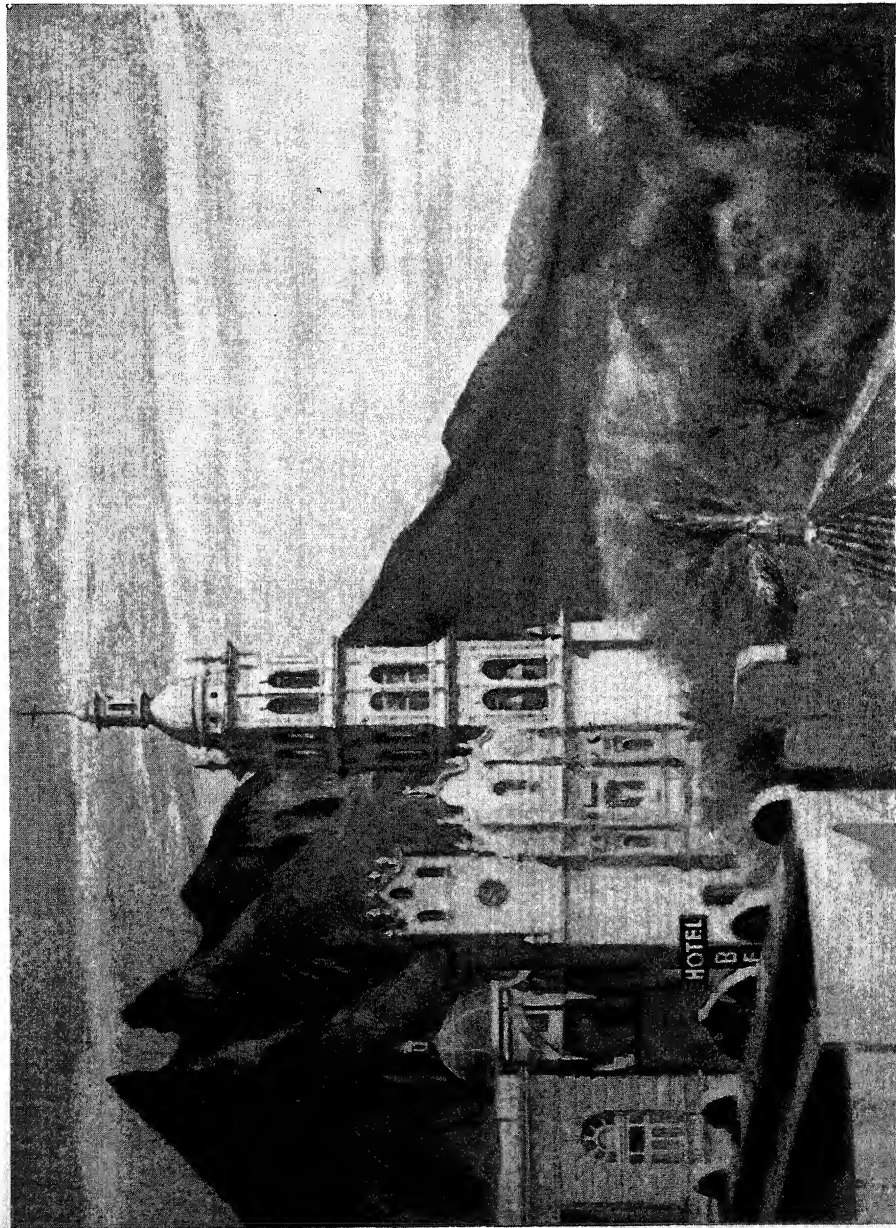
udington
andscape



AARON BOHROD

*(Courtesy Associated
American Artists)*

Monterrey
Cathedral



EDWARD
HOPPER

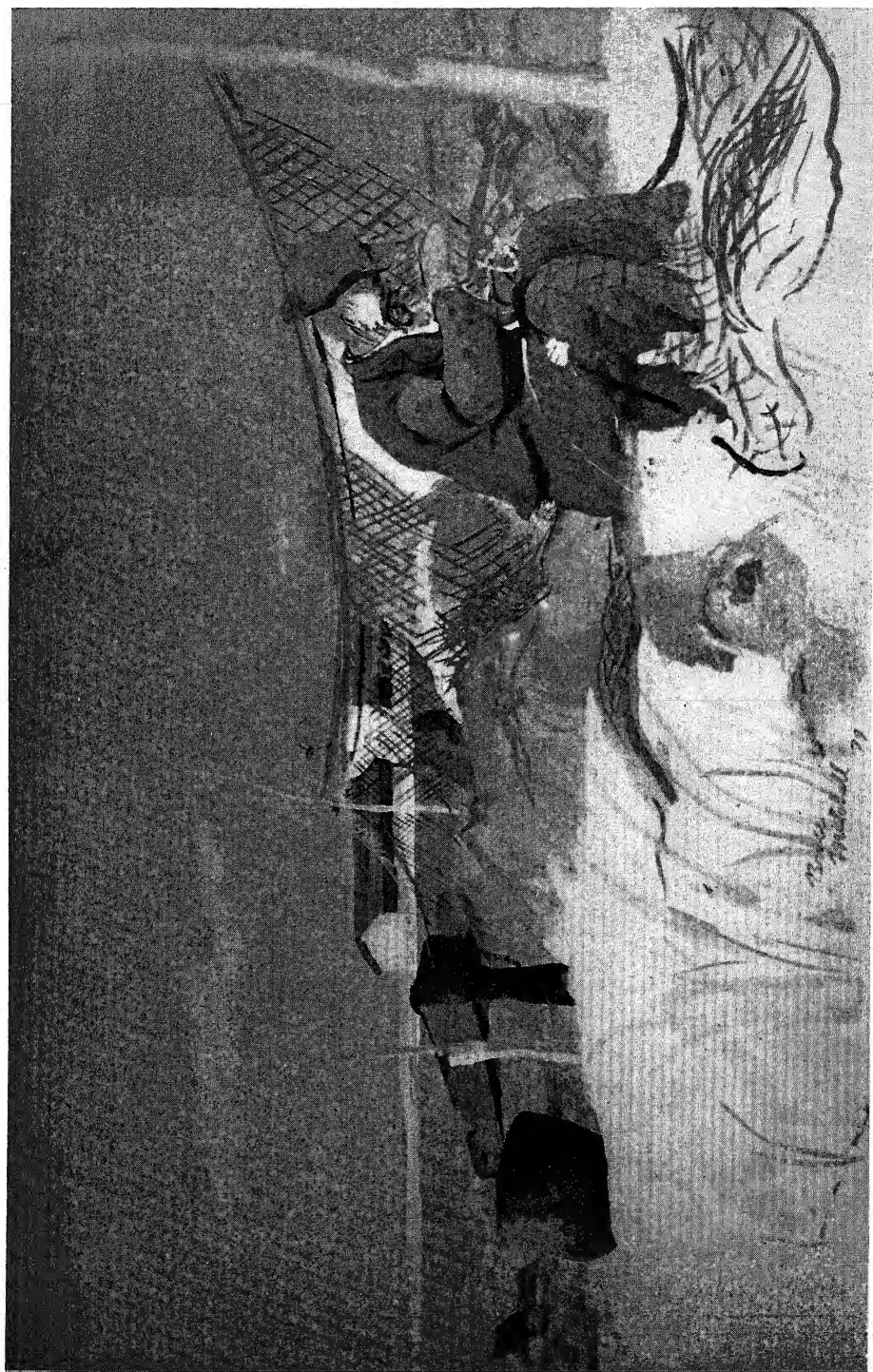
*(Courtesy Frank
K. M. Rebn Gallery)*

Winter Road
JOHN WHORF
(*Courtesy the
Milch Galleries*)

Below:
Spring
ARNOLD
BLANCH
(*Courtesy Associated
American Artists*)









The Concert

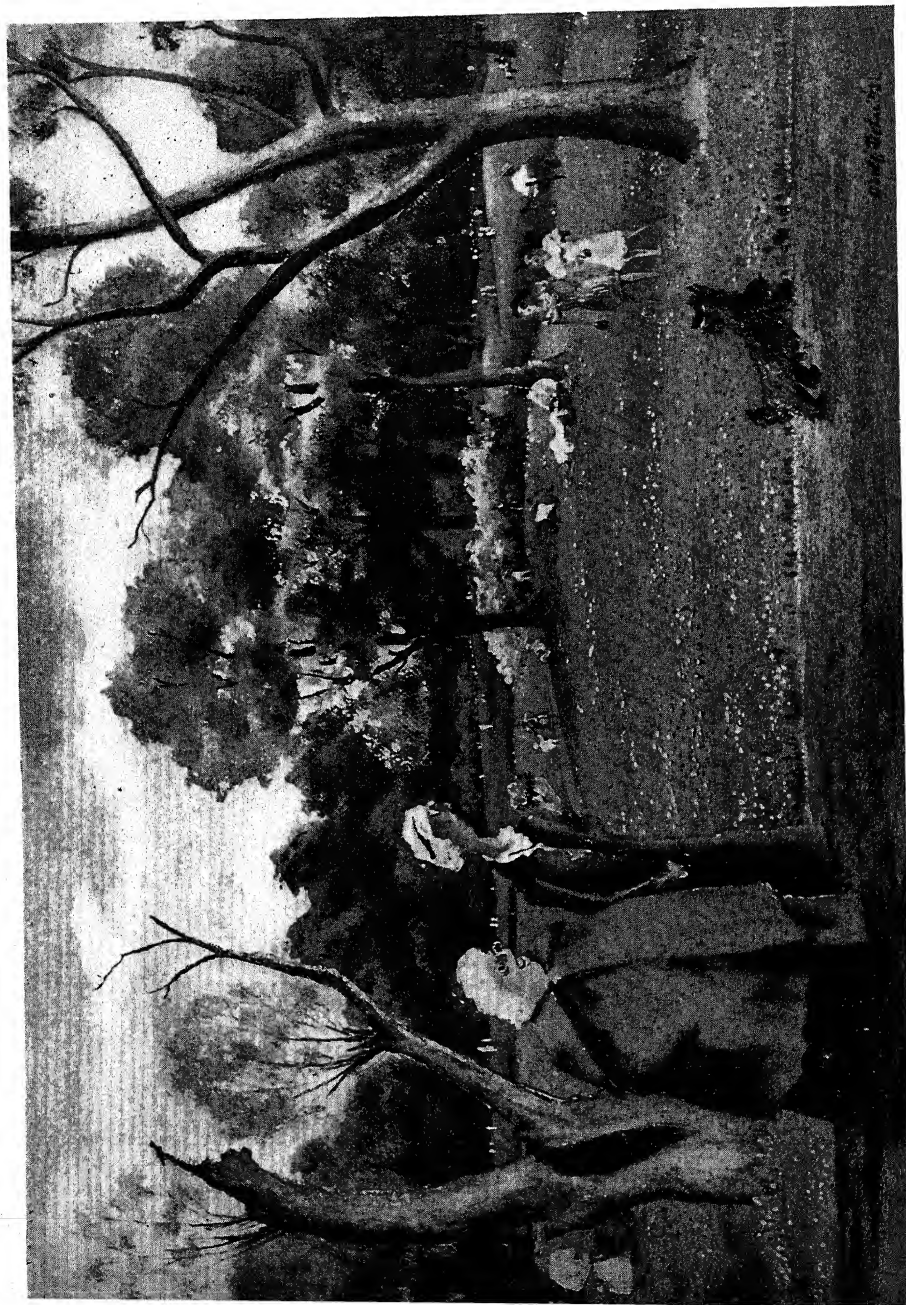
(Courtesy Arthur Sachs Collection)

EUGENE BERMAN

Opposite Page:
Man with Net

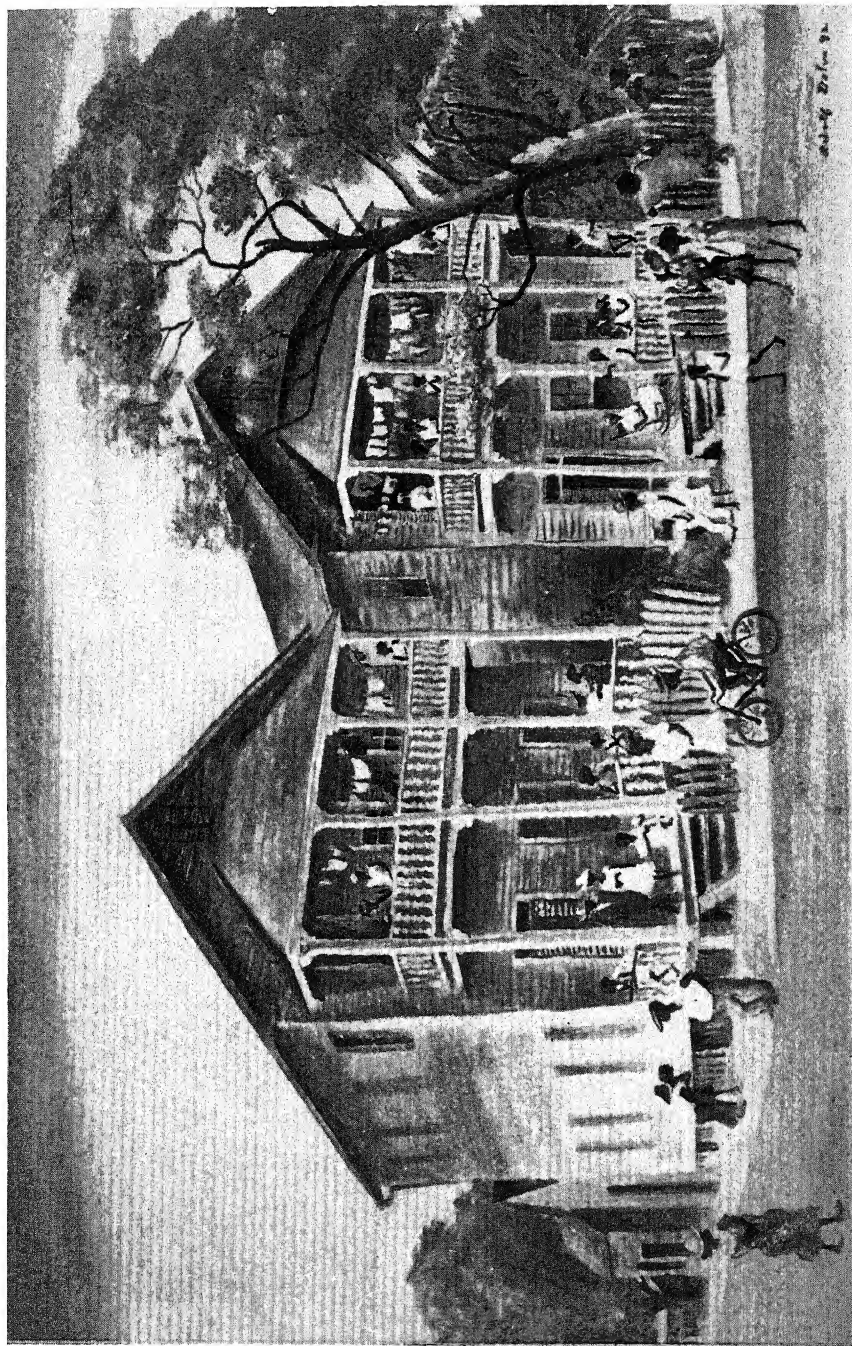
(Courtesy Associated American Artists)

BRUCE MITCHELL



Brewing
Storm





Residential Section, Key West

DEHN



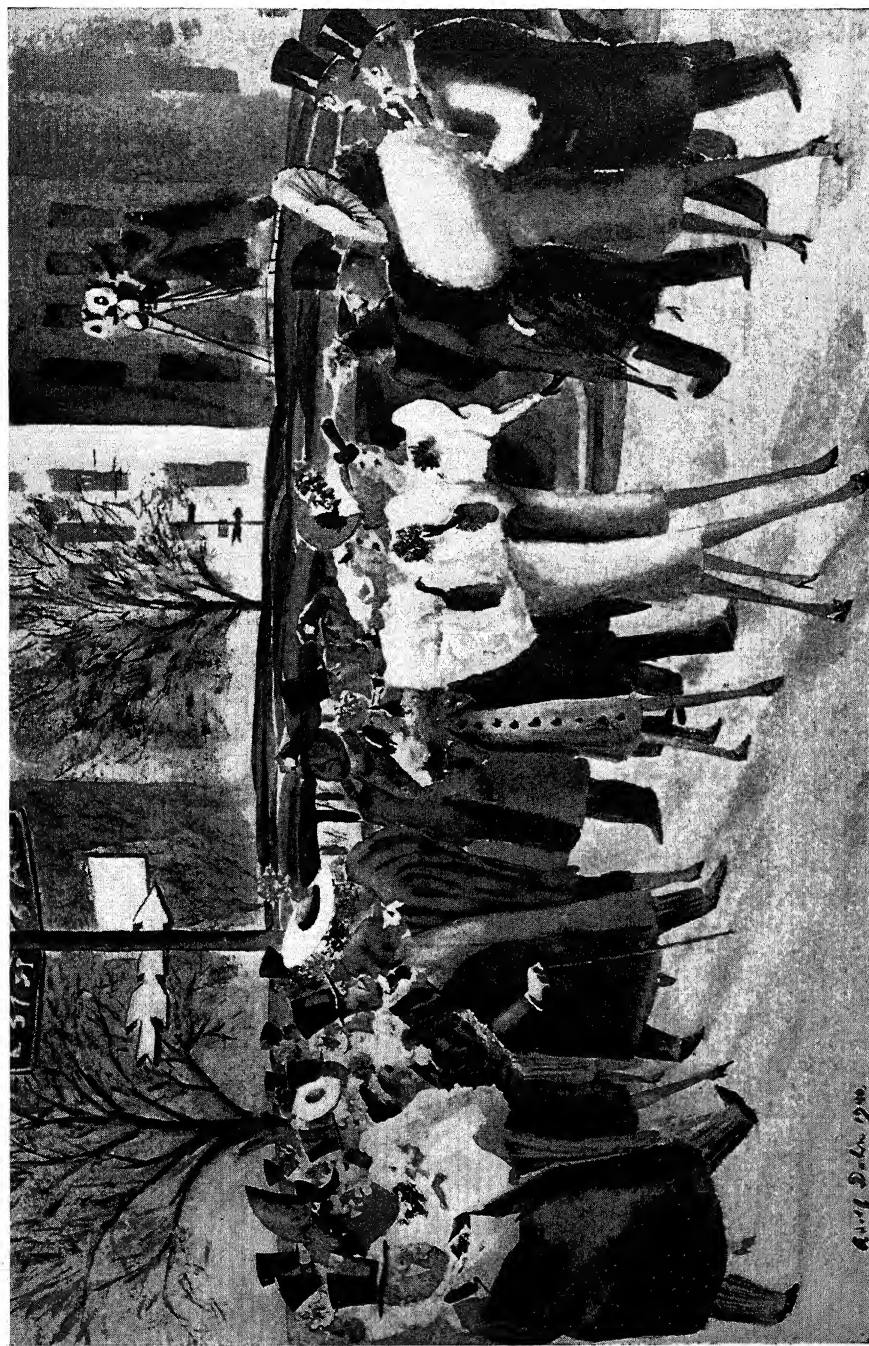
Old Mining Town, Victor, Colorado

DEHN



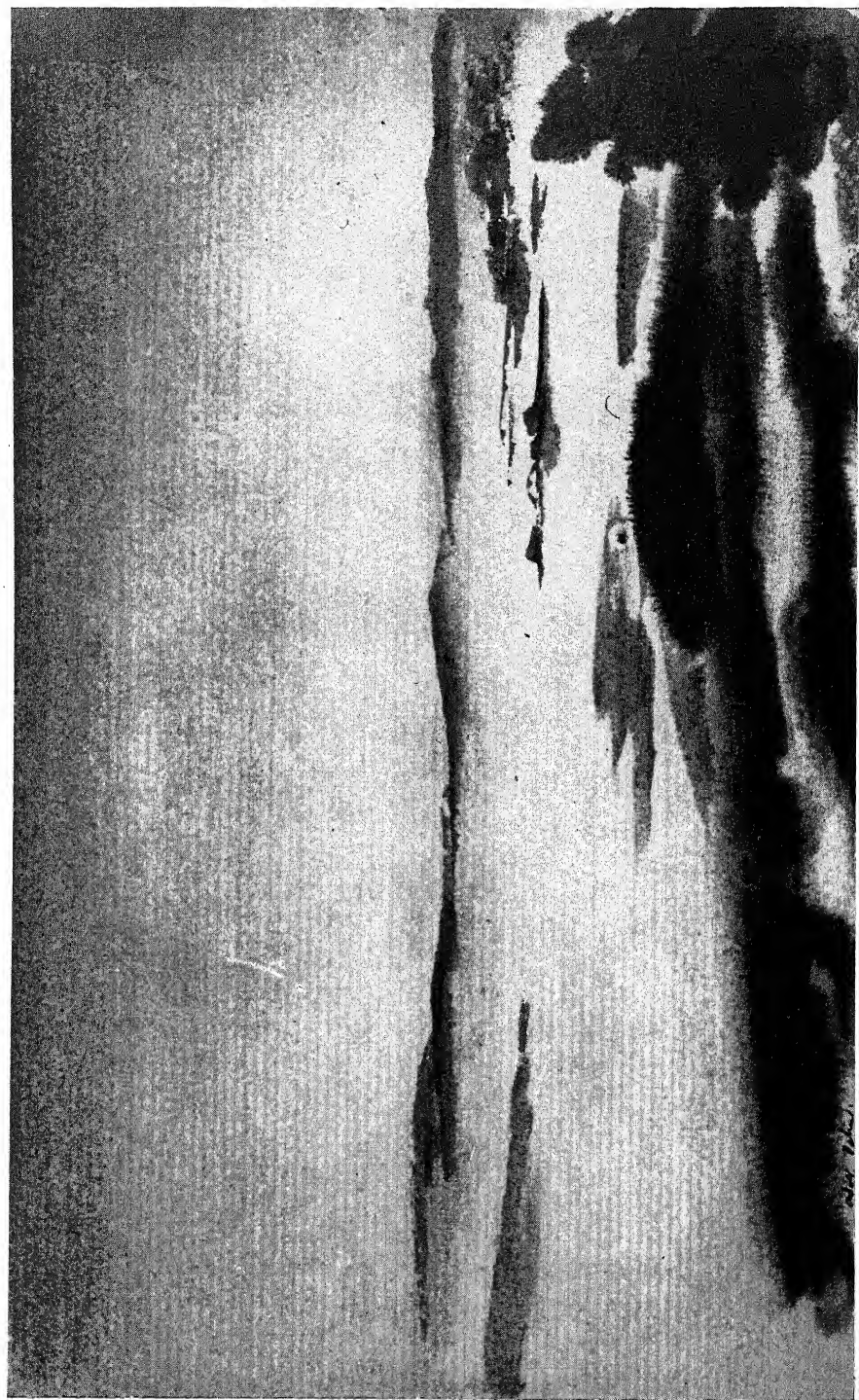
Floor Show

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Easter Parade, Fifth Avenue

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Allegorical Landscape

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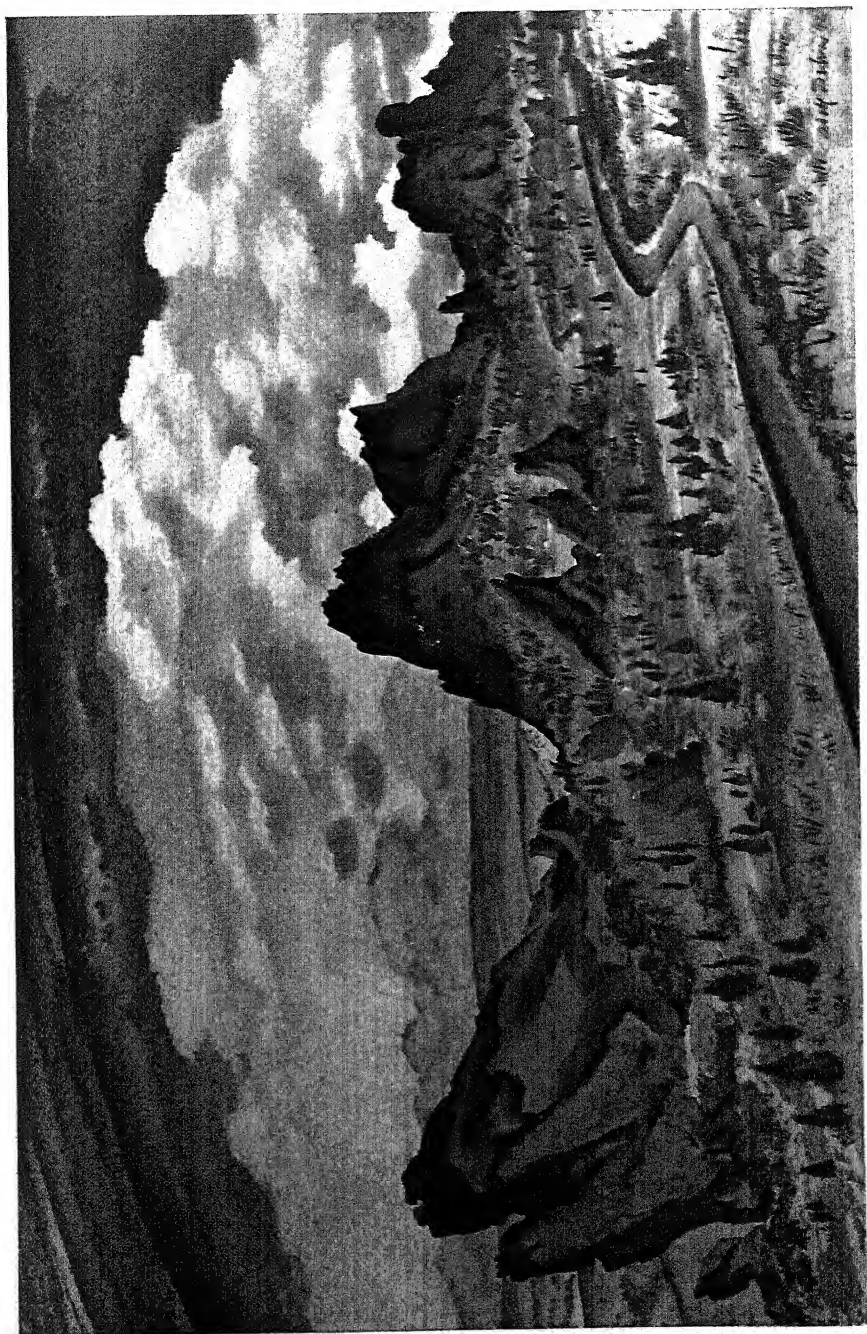
DEHN

Snow Flurries



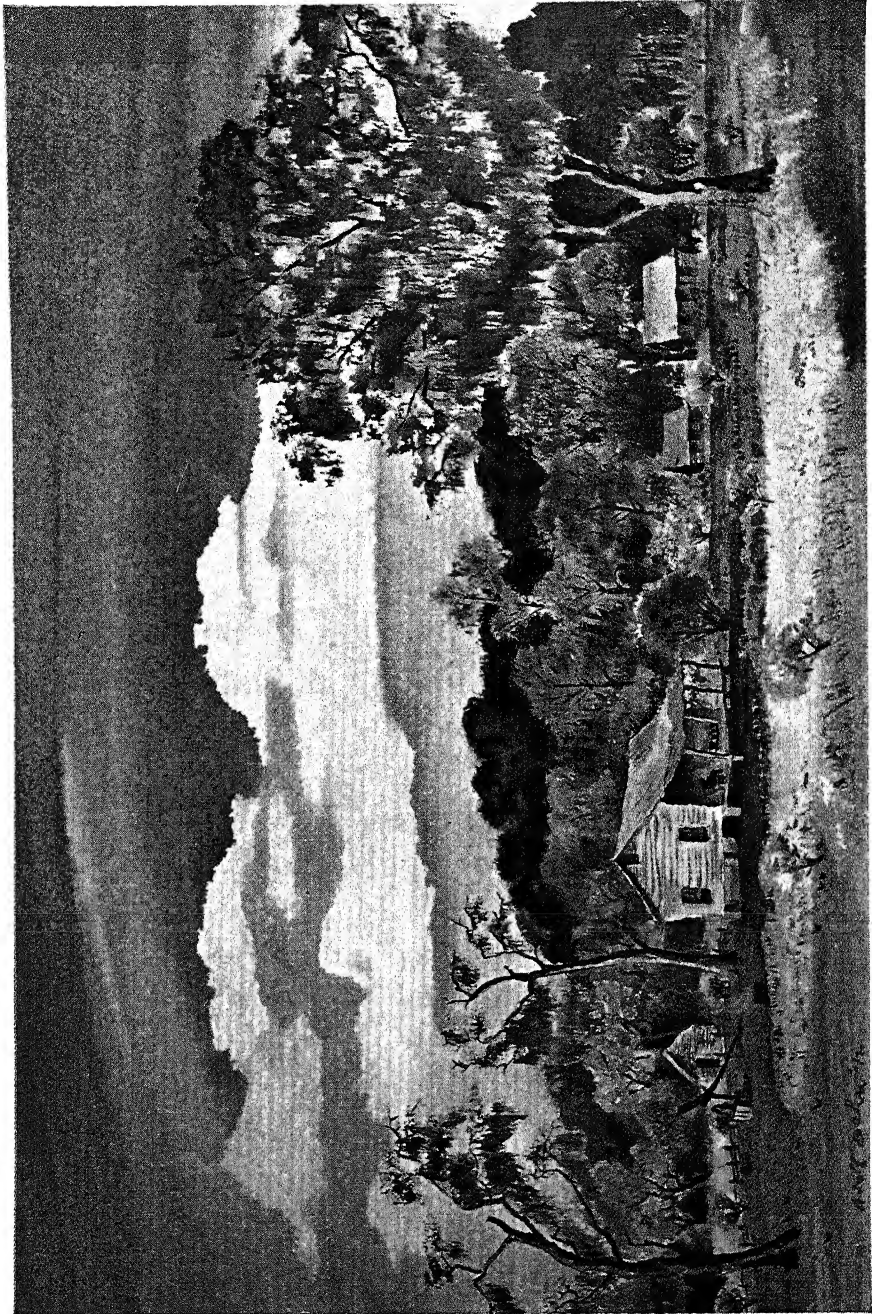
Mountains and Plains

DEHN



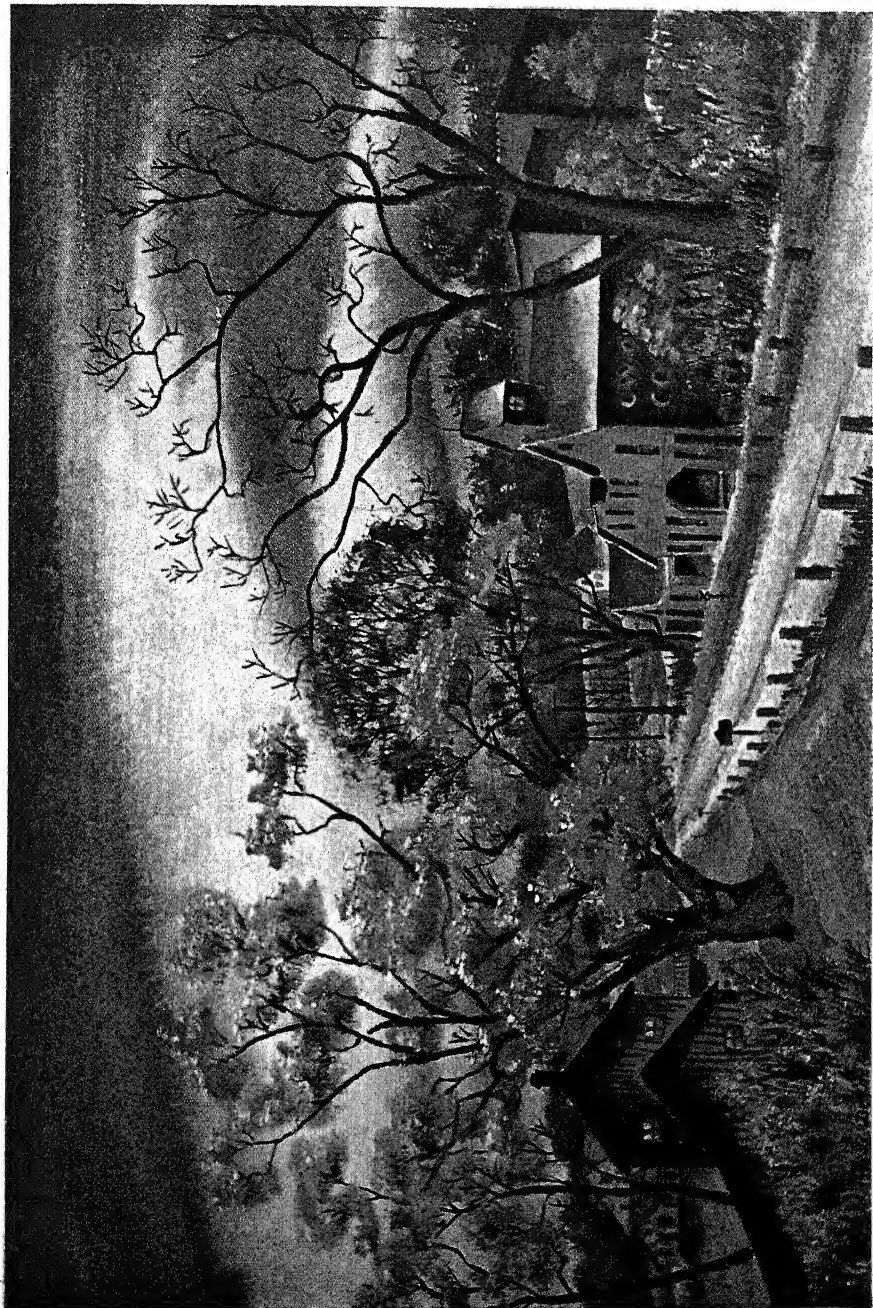
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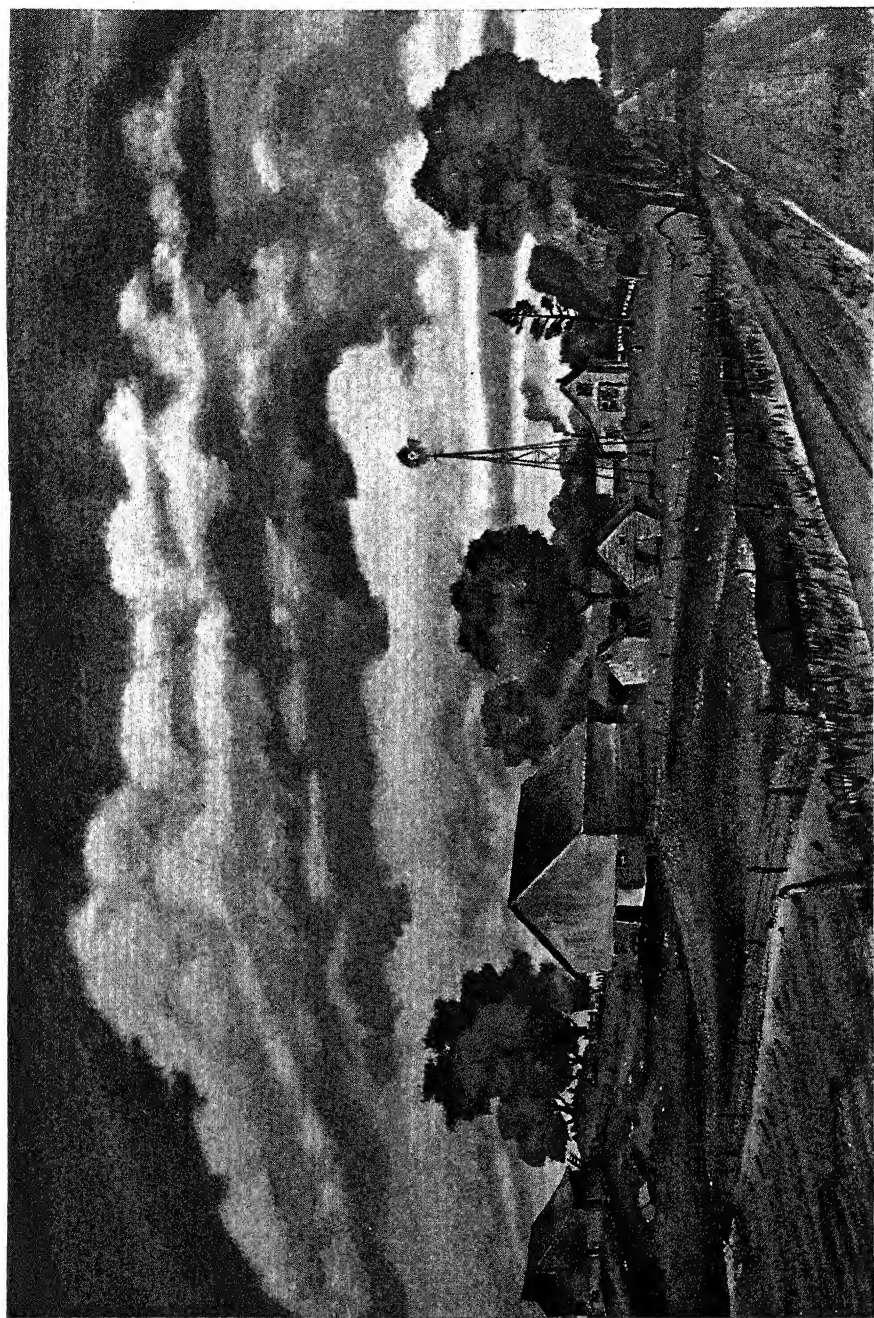
Garden of the Gods



Springtime

DEHN





Landscape with Farm

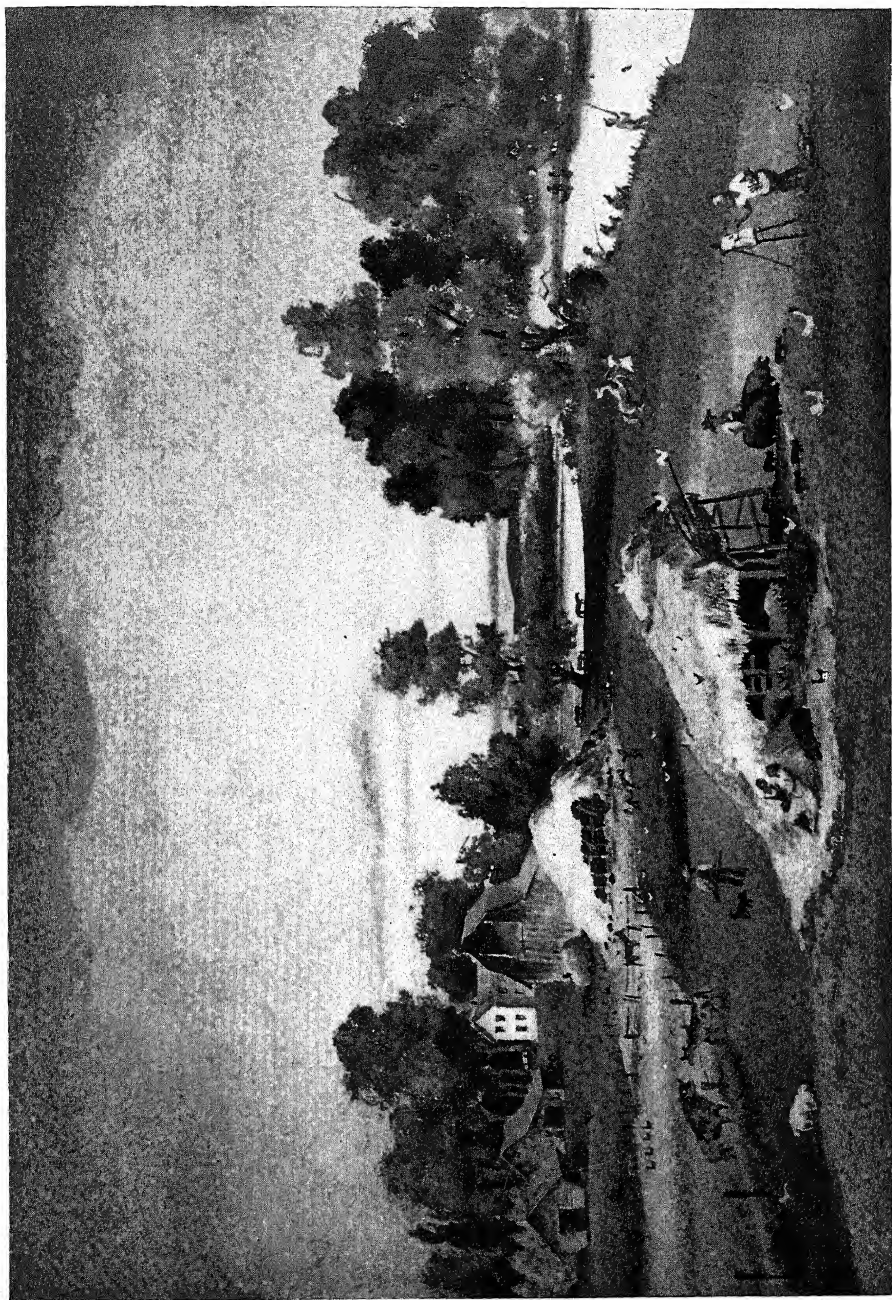


Farm by the Lake

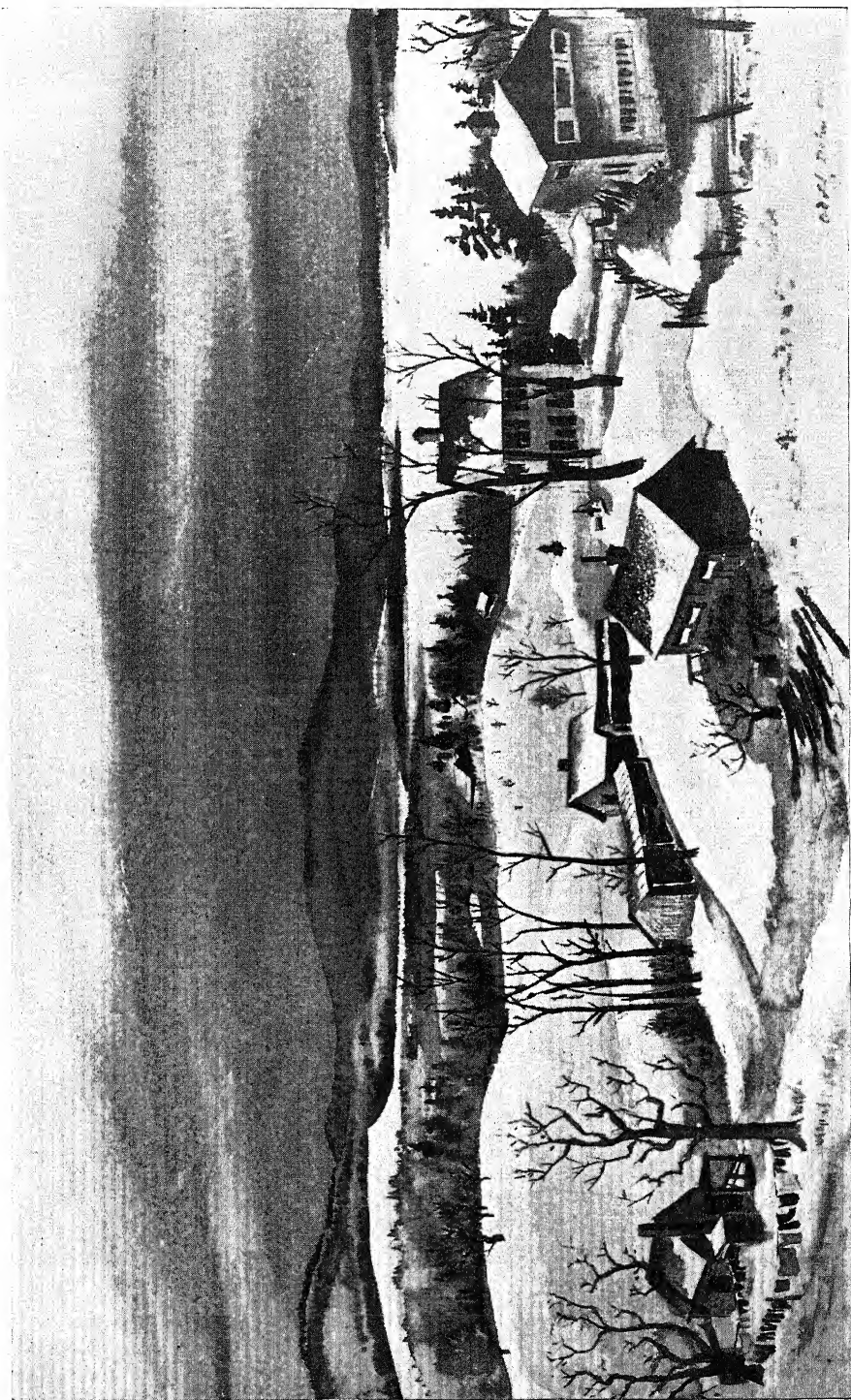
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Farm
by
the River



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Winter Over the Hudson

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